

THE ILLUSTRATED LONDON NEWS

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SIXPENCE.

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THE MUCH-DISCUSSED CORONATION BARRICADES: THE CRUSH AT THE BARRIER AT HYDE PARK CORNER.

One of the features of the arrangements made for the safety of the public on Coronation Day and the day following is a series of 112 gated barriers designed to enclose the whole line of the processional routes on both days. These will bar streets leading to the routes. They have gates for vehicles and foot-passengers. Precisely when they will be closed will

depend on the senior police officer on duty at each barrier. It is certain that they will remain open so long as the pavements are not over-crowded. Thus the number of people on the route can be controlled, and dangerous rushes from side streets towards the route will be impossible. The barriers mean, indeed, that the processions will pass through an enclosed space.

DRAWN BY OUR SPECIAL ARTIST, FRÉDÉRIC DE HAENEN.

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THE IRISH PLAYERS. AT THE COURT.

THE Irish Players appeared last week in two inter-
esting specimens of the sort of drama the new
Irish school of playwrights is producing just now.
Both pieces can be praised for their aptness and raciness
of dialogue, their resolute exposition of an idea,
their convincing portraiture of character; but in both a
dramatic climax is reached by a situation of violence
which is developed very abruptly. To turn first to Mr.
St. John Irvine's study of "Mixed Marriage." The
scene is laid in the living-room of a working-class
household in Belfast, that home of religious rivalry,
prejudice, and fanaticism, and trouble arises in the
family because the son of a Protestant bigot wants to
take a pretty Catholic girl to wife. The old Puritan, so
kindly and reasonable in other ways, so harsh in the
brutality of his beliefs, storms at the lovers, proposes to
turn his son out of doors, and threatens him with a father's
curse in this life and hell in the world to come. The
son claims the right to look after his own happiness,
and, since he is given a young eub of a brother who
also feels suppressed at home, we have neatly illus-
trated for us one of the favourite themes of the drama
of to-day—the conflict of age and youth. Over against
the father is set the wholly charming and attractive
figure of his wife—a woman full of persuasiveness and
tart humour, who tries to keep the peace between the
men-folk, whom she regards as little better than
children, and lectures each in turn. You expect, you
seem to have a right to expect, that her genial influ-
ence will smooth over difficulties and reconcile the
jarring elements. Instead, a riot is supposed to take
place outside the house in the last act; and the boy's
sweetheart, rushing out into the street, is shot dead
by a bullet from a policeman's rifle. There is so
much delightful comedy in the play, it is so piquantly
interpreted, above all by Miss Maire O'Neill as the
sharp-tongued but amiable old woman, that you re-
sist the author's method of cutting the knot
of his problem as melodramatic and wrong-headed.
Stronger in grip, though less adorned with the sunshine
of humour, is Mr. T. C. Murray's "Birthright." Here,
again, at first a father and a son seem pitted in opposi-
tion. The author is most economical with his characters.
Virtually, two brothers and their parents—just an ordi-
nary peasant family—constitute the *dramatis personæ*.
Their means are straitened, and the younger and in-
dustrious brother is about to emigrate to America to
better his fortunes. The elder boy is the Esau of the
household, save that he is his mother's, and not his
father's, favourite. He is a great man at hockey and
sports, loves the social glass, and avoids honest work.
His indolence maddens his father, and at length, worked
up to the pitch by the younger lad's artful fanning
of his anger, he decides that the senior brother shall
be packed off to the States. The scenes between the
mother and the cozening scapegrace, as also those
between the boy and his angry father, are admirably
detailed. You anticipate, perhaps, some fearful quarrel
of age and youth; instead a fracas between the brothers
is sprung on you; hot words are followed by a fight, and
the end of the story is fratricide. The play is superbly
acted; Miss Eileen O'Doherty and Mr. Sydney Morgan
as the old folk, and Mr. Kerrigan and Mr. O'Donovan
as the brothers, furnish an ensemble which none of our
West-End theatres could better. But not even their art
can make the final tableau appear inevitable.

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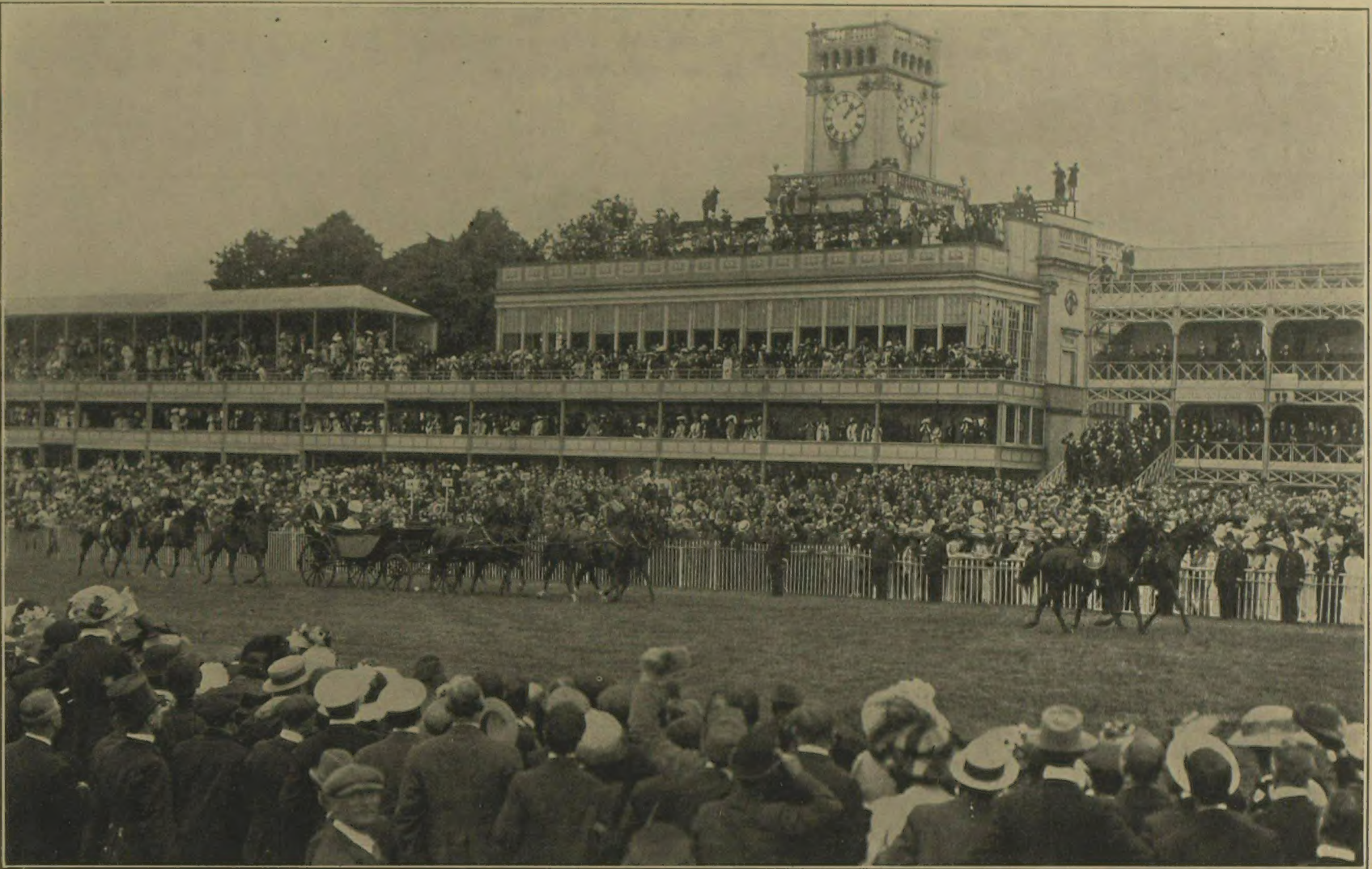
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CORONATION ASCOT: THE KING ACCLAIMED BY HIS PEOPLE.

PHOTOGRAPHS BY L.N.A. AND ILLUSTRATIONS BUREAU.



AT HIS FIRST ASCOT AS KING: HIS MAJESTY'S PROCESSION PASSING DOWN THE COURSE AMIDST ENTHUSIASTIC GREETINGS.



IN HIS BOX AT THE CORONATION ASCOT: THE KING AT THE FAMOUS RACE-MEETING.

Ascot was of particular interest this year: it was the Coronation Ascot, and the first occasion on which his Majesty had attended the famous race-meeting as King. Loyal subjects gave his Majesty a most enthusiastic greeting. The Royal Procession, in which the King and Queen drove in semi-state on Tuesday, left Windsor Castle at twenty minutes past twelve. There

were eight open landaus, each drawn by four bays. The postillions were in the quaint blue and scarlet Ascot livery, with powdered wigs and velvet jockey-caps. The outriders were in scarlet. The King and Queen were in the first carriage. In the photograph of the King in the royal box King Manoel may be seen to the right of his Majesty. Further on the right is the Duke of Connaught.



By G. K. CHESTERTON.

THE more a man thinks and travels, the more plainly it will appear that nearly every Christian nation, like nearly every Christian marriage, is a kind of passionate compromise that no one else can understand. Just as in one family the man may collect snakes because he may not smoke cigars, or in another house the woman may be a shrew because she is not a Suffragette, so every great European people achieves a practical equilibrium in some particular and almost secret manner. It is a mistake to suppose that this equilibrium is peculiar to certain peoples—to talk about Germany as “efficient,” or England as “business-like.” In a superficial sense, all the great white nations are efficient; in a deeper and grander sense, the whole human race is as inefficient as an idiot school. But the peoples of Europe are not so much seeking different things as seeking the same things in different ways. Take a commonplace example, often quoted: the case of fresh air. When an Englishman dives inside a French restaurant he is not allowed to open a window in August—the bristly hair of the Gauls rises on their heads with horror at the suggestion. Then perhaps the Englishman loses his temper, breaks the window with a walking-stick, and goes off thinking the French must be all salamanders or damned souls. But suppose a Frenchman in a London tea-shop should suddenly desire the sort of fresh air that he could get in France. Suppose he were to pick up his chair and table and plant them out into the middle of Ludgate Circus, and sit there for several hours trifling with his black coffee, while policemen waved at him to move on and omnibuses blocked the street like barricades. The scene would be at least as unfortunate for international sympathies as the scene of the walking-stick and the smashed window. Yet the Frenchman would be doing exactly the same thing: he would be demanding and obtaining the kind of ventilation he could have in his native land.

It is so with most of the international relations and criticisms: German children of the refined classes are driven to school at unearthly hours in all weathers with formidable loads of educational luggage. But if the homes are more school-ridden, the schools are more homely; for the Germans have a real talent for the familiar treatment of children. Many Russians have told me that though Englishmen are much freer from imprisonment, Russians are much freer in prison.

It is a special error to attribute this abstract efficiency to Germany. Germany is not any more efficient than any other country. Such success as there is, is national, not universal; and very often there is no success at all. I once waited for rather more than two days in a palatial Prussian post-office for a common money order addressed to me; while the officials conducted an elaborate correspondence with an old lady of about ninety, whom I did not know, and whom they finally insisted should come in person to the post-office and swear to my identity. There is nothing particularly practical in this. Marble post-offices, however palatial, are not the most

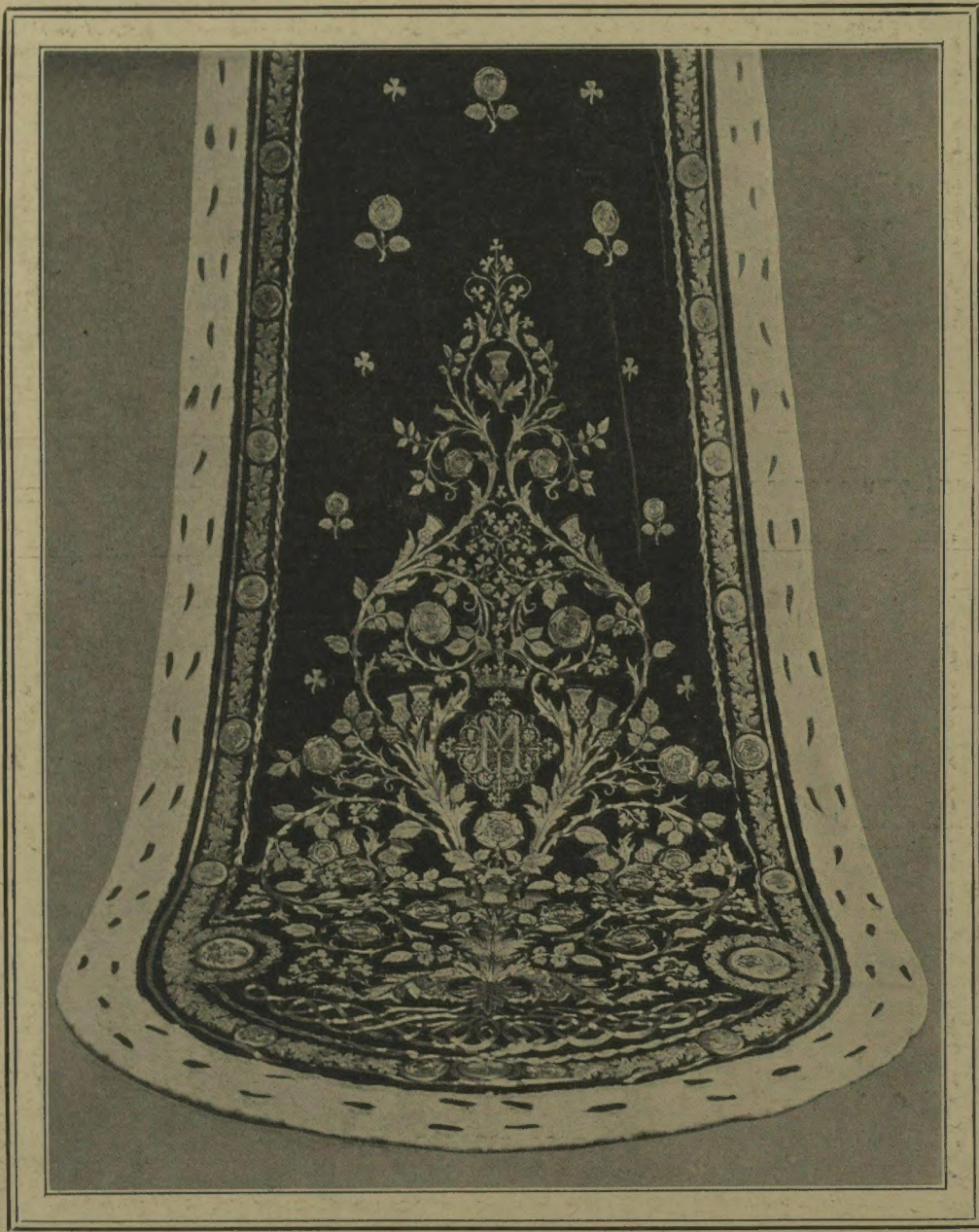
profitable places in which to spend one's days. The oaths of dying German school-mistresses are not an indispensable condition of the transfer of two pounds of a man's own money to his own pocket. But, upon the whole, Germany is neither more nor less efficient than France or England, but its success is national and peculiar. The marble post-office pleases the national appetite as if it were something to eat; Teutons do not mind waiting if they can wait in a pleasant and impressive place. It is not the efficiency of Germans that produces their rules and regulations, their buttons and their notice-boards. It is their

call; they might have been done in three different planets or by three different races of animals. But they were all equally efficient, they were all a nuisance, and they all took almost exactly the same time to a tick of the clock. The French *douane* impressed an English lady who was unfamiliar with travel with the idea that she had got into some particularly squalid and sanguinary corner of the French Revolution. Bullet-headed men barging and banging into everybody, bawling at the top of their voices, and throwing luggage about like lumber—this vision struck her simple mind as having in it some element of confusion. She asked how we should ever get to the end of such anarchy. Almost as she said the words the thing was over; everyone had the right luggage, passed with the proper form of examination; everyone was free again, and happy. “These people,” I said to her, “do not bang and bawl because they are confused or lawless, nor because they are inefficient, nor yet because they are efficient. They bang and bawl because they are French; they like it; it seems to soothe them.”

The French Custom House had been a small, dusty, wooden room like a shed. The German Custom House was a vast twilight temple, inlaid with gold and mosaic, like the roof of St. Paul's Cathedral. Vast spaces of its echoing floors were not used or even inhabited. Numbers of its officials, standing about in uniforms of an æsthetic peacock green, seemed to have nothing to do at all. There is nothing specially “practical” about peacock green. One was, indeed, handed about from one official to another, and permitted, with silent pomp, to pass from one large waiting-room into another exactly like it. But it was not really oppressive, any more than the French *mêlée* was really brutal; the whole thing was a national sport. And the luggage was inspected and passed, the travellers marshalled and set free, in exactly the same space of time as they had been at Boulogne.

The atmosphere of the English port and Custom House is yet a third thing; less describable, but, I think, even more national than the others. Its spirit is expressed in the English porter; and the nearest definition of the spirit is that it is confidential and comic. Everybody is received off an English boat or train as if he were rather a scapegrace son returning to the family and being met by the old coachman. Even the Custom House officers have a sort of grin. The smell of my country smacked me in the face as I stepped on to

Dover Pier: I asked a short, rather beery-looking porter if the train was coming in. He gave an extraordinary sort of roll of the shoulder and jerk of the thumb, and said roguishly, “Yers, Sir; she's comin' in in 'ere . . . ar, she's a-comin' in.” And he went off grinning, as if it were the greatest joke in the world that the ordinary train should come in at the ordinary place. German officials stare at you. French officials scowl at you. English officials wink at you. But they all pass the luggage.



THE END OF QUEEN MARY'S CORONATION TRAIN: A MAGNIFICENT EXAMPLE OF BRITISH EMBROIDERY.

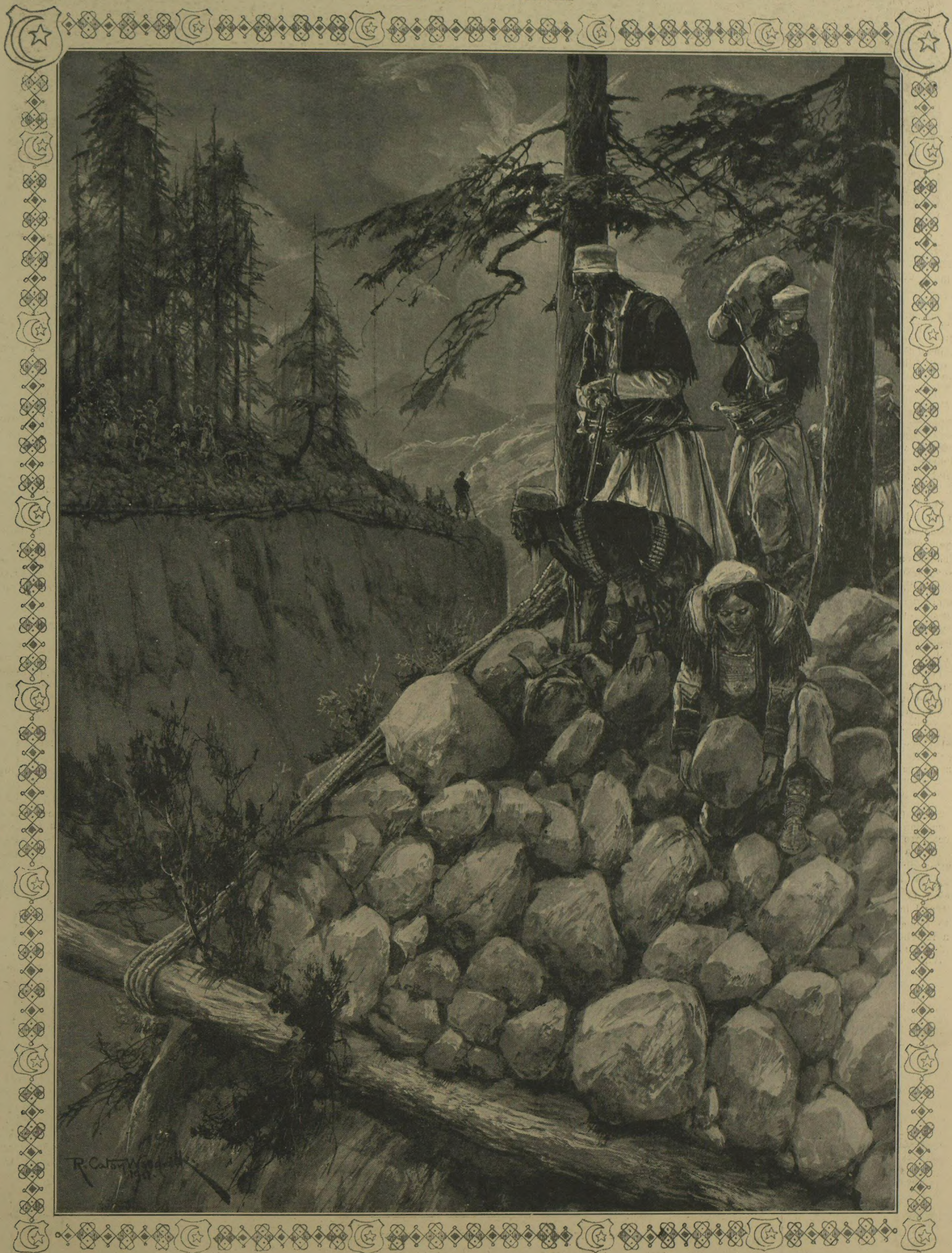
The train to be worn by Queen Mary at the Coronation has been embroidered by the Ladies' Work Society in Sloane Street, under the personal supervision of Princess Louise, Duchess of Argyll. It is made of purple velvet, lined with ermine and embroidered in gold, and is attached to the dress at the shoulders by gold cords and tassels. The design of the embroidery, which is, of course, emblematic of imperial rule, consists of oak-leaves and acorns, roses, thistles, and shamrocks, together with the Crown and the Queen's cypher in Old English lettering, transfigured by a Latin cross. The train is rounded at the end, and here the embroidery is particularly fine, the thistles and shamrocks being tinted with colour and raised on medallions of larger size than the rest. It is understood that Queen Mary, like Queen Alexandra, will put on her train before starting from Buckingham Palace. Queen Adelaide, Consort of William IV., did not put on her train until she reached Westminster Abbey. Queen Mary's train is to be borne by six daughters of Earls.

sentimentality; they like behaving in omnibuses and railway-stations as if they were in church. Germany does not manage better in the abstract. But Germany manages Germans better than even Napoleon could do when backed by the right reason of Europe; and so the sword of liberty was broken at Leipzig. That is the whole argument for nationalism.

I passed lately through the Custom Houses of three countries—England, France, and Germany. They were as different as a lecture, a massacre, and a morning

STONES FOR THE TURKS: BOULDERS IN PLACE OF SHOT AND SHELL.

DRAWN BY R. CATON WOODVILLE.



MIRDITE "ARTILLERY" IN POSITION: READY TO CUT THE ROPES WHICH, TOGETHER WITH TREE-TRUNKS, HOLD STONES IN PLACE ABOVE A PASS, THAT THE BOULDERS MAY FALL UPON THE ENEMY.

The great stones are piled up in the manner shown and are held in position by tree-trunks and ropes. When it is desired to let the boulders fall upon the enemy in the pass below, the ropes are cut. Concerning his drawing, Mr. Woodville writes: "The Mirdites form one of the largest tribes in central Albania. They inhabit a mountain fastness of immense gorges and plateaus. Their capital is Croya, which is built on a rock. Until thirty years ago the only means of access to it were rope and basket. The Mirdites of to-day are all Roman

Catholics. They are armed chiefly with Martinis." It will be recalled that it was reported recently that the Mirdites had captured Lesch and a considerable quantity of arms. The Ottoman Embassy has described the incident as follows: "About 300 or 400 Mirdites, of whom only about a third had arms, had attempted to take an arms-factory situated at Lesch, and belonging to the State. After an exchange of several shots between the Regular troops and the rebels, the latter withdrew, leaving behind them several dead and wounded."



Photo. Rosemont.
THE LATE RIGHT REV. WILLIAM
GORDON, D.D.,
Roman Catholic Bishop of Leeds.

PORTRAITS AND PERSONAL NOTES.

DR. WILLIAM GORDON had been Bishop of the Roman Catholic diocese of Leeds for over twenty years, and under his rule it flourished greatly. During his episcopate the old cathedral was sold, and a new and much larger one built. Dr. Gordon was born at Thirsk in 1831, and was ordained at York in 1859. In 1872 he became Rector of St. Mary's, Batley. Later, he was made a Canon of Beverley, and in 1879 he was appointed the first Rector of St. Joseph's Seminary at Leeds.

Mr. Lionel Abrahams, the new Assistant Under-Secretary for India, entered the India Office in 1893. In 1901 he became Assistant Financial Secretary, and Financial Secretary in the year following. In 1907-8 he served on the Departmental Committee on Indian Railway Administration and Finance. He is the author of "The Expulsion of the Jews from England in 1290."

When the accident to the Duke of Westminster occurred in the polo match between Eaton and Old Cantabs at Roehampton on Monday, it was at first feared that he had sustained serious injuries. Fortunately, however, no bones were broken, though he was badly bruised and his shoulder was dislocated. The Duke, who is captain of the Eaton team, collided with Lord Wodehouse, the Old Cantab back, and both riders and their ponies were thrown over. Lord Wodehouse escaped with a shaking, but the Duke's animal appeared to roll over him. He was picked up and carried to Grosvenor House in a motor-car, and at the time of writing it was reported that he was making good progress.

There is a glamour of romance about the ancestry of Lord Dynevor, which legend traces to the British Prince Urien, who wedded Fay Morgana, half-sister of King Arthur. Spenser tells how Merlin "counselled with his sprights" on the "woody hills of Dynevor," on the banks of the Towy, in Carmarthenshire. The late Baron was born in 1836 and succeeded his father in 1878. He married, in 1869, a grand-daughter of the second Earl of Harewood. She died in 1889. The new Lord Dynevor, formerly the Hon. Walter Fitz-Uryan Rice, whose second Christian name commemorates the Arthurian traditions of the family, was born in 1873. Since 1910 he has sat for a division of Brighton. In 1898 he married Lady Margaret Child-Villiers, daughter of the Earl of Jersey. Lord Dynevor has travelled widely in the East, and in Egypt and Canada.

In the afternoon of the day of his Investiture as a Knight of the Garter, the Prince of Wales went to see a cricket match at Cumberland Lodge, in Windsor Great Park, between a team of veterans, captained by Prince Albert of Schleswig-Holstein, and Charterhouse, Prince Albert's old school. The veterans won. Dr. W. G. Grace was presented by Prince Christian to the Prince of Wales, who sat chatting with him for a long time. "W. G." had already been in when the Prince arrived, and had made a "duck," being caught in the slips off the third ball of the innings.

In French political history the late M. Rouvier will doubtless be most remembered for the events of his third Premiership in 1905-6, the period of the Algeiras Conference and the resignation of M. Delcassé. Since his own resignation, which followed shortly afterwards, he had presided over the Financial Committee of the



Photo. Russell.
MR. LIONEL ABRAHAMS, C.B.,
Appointed Assistant Under-Secretary
of State for India.



Photo. Jones.
DR. WALTER ALCOCK,
Who is to be Organist at Westminster
Abbey at the Coronation.



Photo. Russell.
THE DUKE OF WESTMINSTER,
Who Dislocated his Shoulder in a Polo
Match at Roehampton on Monday.



Photo. Sport and General.
OBER-LEUTNANT SOMMERHOFF,
Winner of the Jumping Competition for Officers' Chargers—
Light-weights, at the International Horse Show.



Photo. Elliott and Fry.
LORD DYNEVOR,
Formerly the Hon. W. F. Rice, M.P.,
who Succeeds his Father in the Peerage.



Photo. Lafayette.
VISCOUNT CHURCHILL,
Who has been Appointed Master of
the Robes for the Coronation.

his godmother; and in 1900-1 he was Master of the Buckhounds. At the Coronation of King Edward he acted as Lord Chamberlain. He was created Viscount Churchill in 1902, having succeeded his father as Baron in 1886; and he is also a Prince of the Holy Roman Empire. In the House of Lords he is one of the Conservative Whips.

It was in the scholastic sphere that the late Mr. Joseph Bennett, the famous musical critic of the *Daily Telegraph*, began his connection with the art of music. He studied at the Borough Road Training College, and held several posts as schoolmaster and organist before, in 1865, he took to musical journalism. In that year his earliest piece of musical criticism appeared in the *Sunday Times*, and in 1870 began his long association with the *Daily Telegraph*, which lasted until his retirement in 1906. He wrote numerous librettos, including that for Sullivan's "Golden Legend"; and he published his reminiscences under the title "Forty Years of Music, 1865-1905."

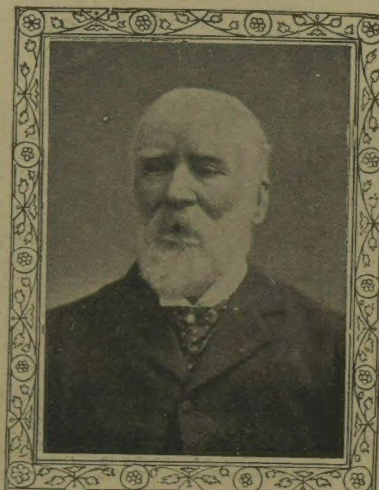


Photo. Russell.
THE LATE MR. JOSEPH BENNETT,
For Thirty-one Years Musical Critic
of the "Daily Telegraph."

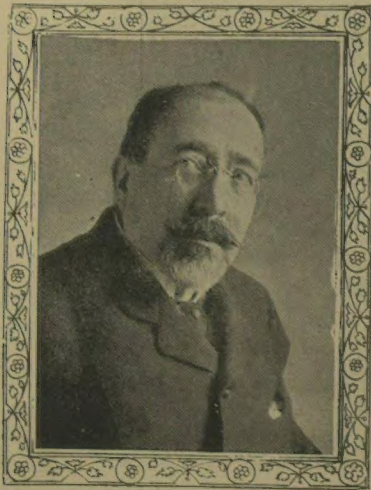


Photo. Gerschel.
THE LATE M. MAURICE ROUVIER,
Ex-Premier of France.



Photo. C.N.
THE NEW KNIGHT OF THE GARTER AND THE VETERAN CRICKETER:
THE PRINCE OF WALES TALKING TO DR. W. G. GRACE, AFTER
THE INVESTITURE.

French Senate, and devoted himself to his own large business interests as a banker. His first Premiership, in 1887, was memorable for his declining to retain General Boulanger as Minister of War. M. Rouvier was born in 1842 at Aix-en-Provence, and first became a Deputy, for Marseilles, in 1871. He was one of the few survivors of the Gambetta period.

FROM THE WORLD'S SCRAP - BOOK.

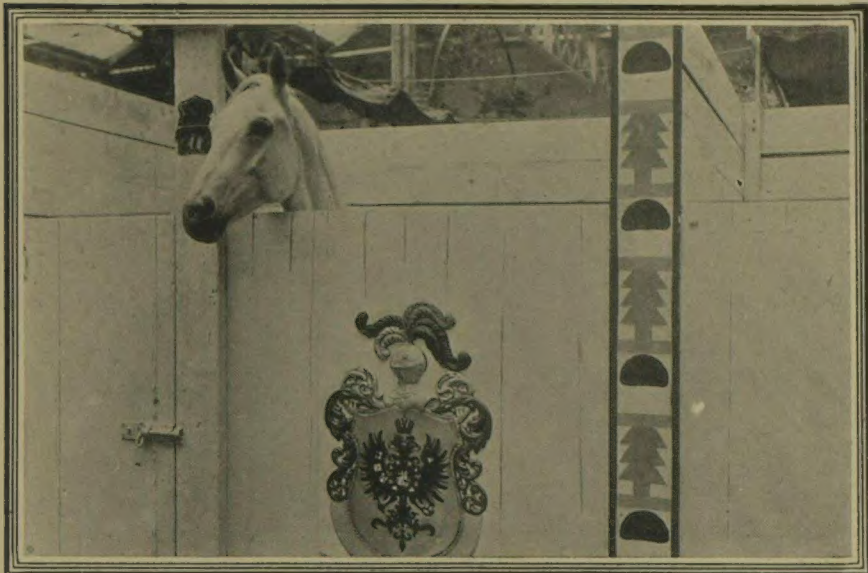


Photo. Sport and General.

IN A STALL WITH "ARMORIAL BEARINGS", ONE OF THE RUSSIAN HORSES AT THE INTERNATIONAL HORSE SHOW AT OLYMPIA.

The Great International Horse Show at Olympia opened on Monday last, and is to remain open until the 24th. The prize money this year is £13,500. As usual, the event has been given most elaborate setting—at a cost of some £60,000. Olympia has been transformed into an Old English village.

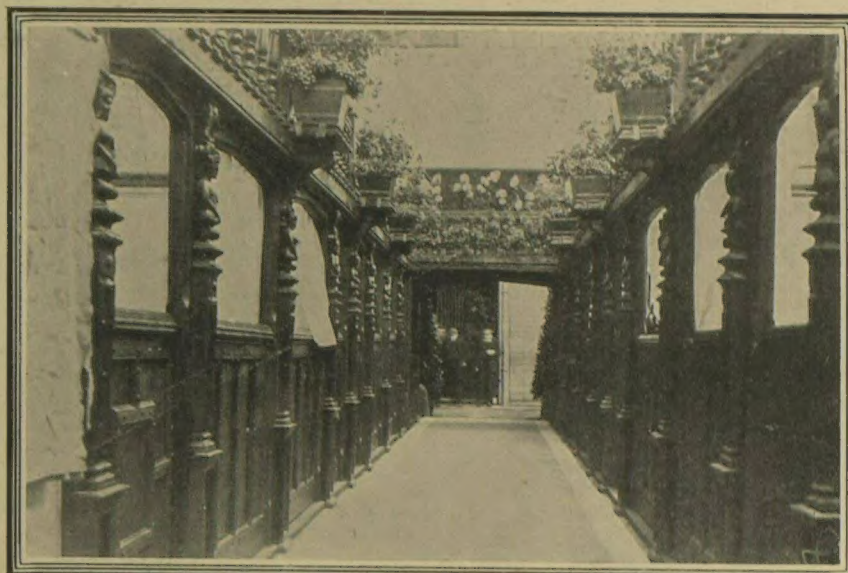
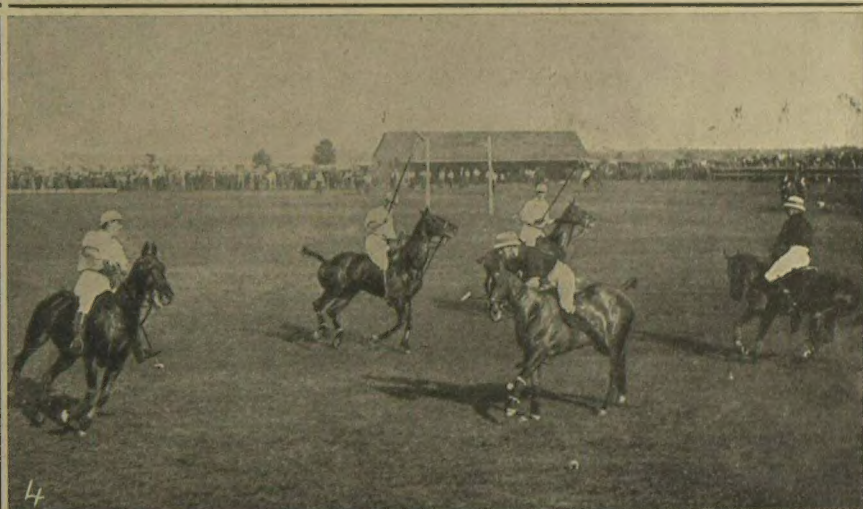
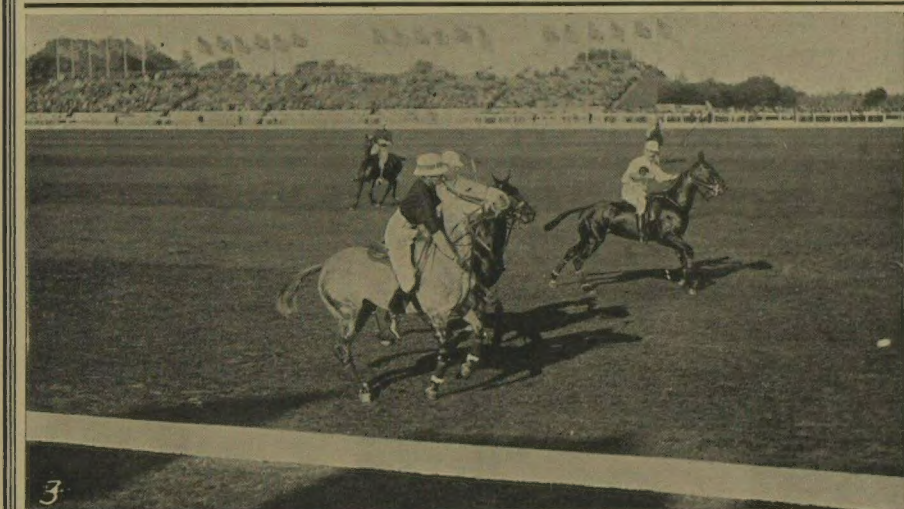
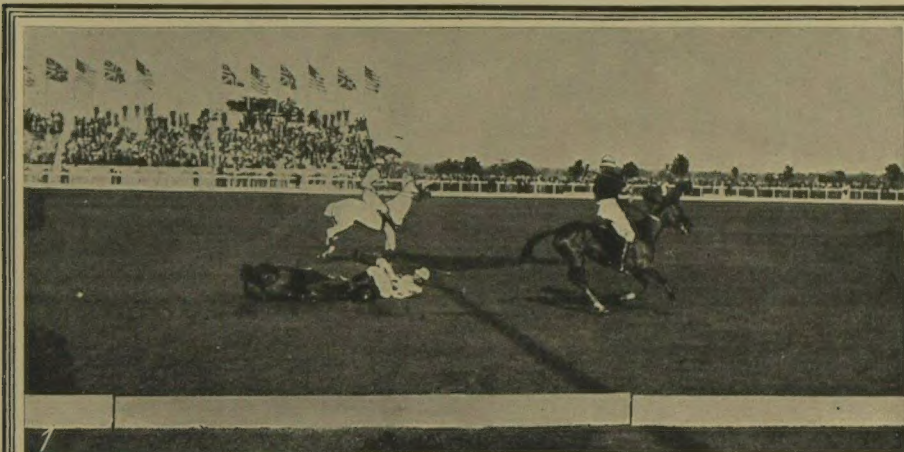


Photo. Sport and General.

AN OLD ENGLISH COTTAGE FOR HORSES: MR. DUNN'S STABLES AT THE INTERNATIONAL HORSE SHOW.

The stables of the chief exhibitors are one of the sights of the Show. Particularly remarkable are those occupied by the horses of Mr. Dunn, a well-known Canadian. These take the form of an Old English cottage with fine oak stalls. Everything that money and taste can achieve has gone to their making.



1. ONE OF HIS TWO FALLS DURING THE GAME: MR. LAURENCE WATERBURY HAS A NASTY SPILL IN THE FIRST MATCH.

3. FINE AMERICAN TEAM WORK: MR. H. PAYNE WHITNEY RIDING OFF WITH CAPTAIN CHEAPE; ONE OF THE WATERBURYS TAKING AWAY THE BALL.

2. IN THE FOURTH PERIOD OF THE FIRST MATCH: MR. M. WATERBURY'S PONY SLIPS, BUT ITS RIDER FALLS CLEAR.

4. THE MOUNT TO THE AID OF ITS MASTER'S TEAM: ONE OF THE ENGLISH PONIES STOPPING A BALL DURING THE FIRST OF THE TWO MATCHES.

AMERICA RETAINS THE INTERNATIONAL POLO CUP: SCENES OF THE FINE PLAY AT MEADOWBROOK.

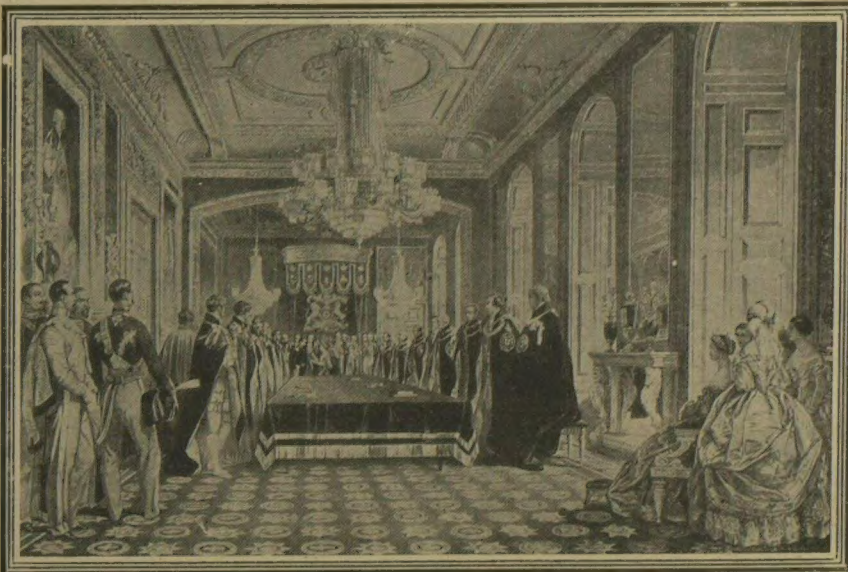
The first of the Test Matches between America and England was played at Meadowbrook on the 1st of June, and resulted in a win for America by four and a-half goals to three. The second match, played on the 9th of June, resulted in another victory for the holders of the America International Polo Cup by four and a-half goals to three and a-half. Thus America retains the trophy which she won at Hurlingham in 1909. The Americans said they had never fought such hard games. They had expected to win easily, but succeeded after all only by the skin of their teeth.—[Photographs by American Press Association, Pictorial News Co., and Levick.]



Photo. General Press Co.

ADDING TO THE "RIVER 33 FEET WIDE, 8 FEET DEEP, RUNNING AT THE RATE OF 2 FEET PER SECOND DAY AND NIGHT": MR. JOHN BURNS AT THE OPENING OF THE NEW PUMPING STATION AT WALTON-ON-THAMES.

Opening the Metropolitan Water Board's new pumping station at Walton-on-Thames the other day, Mr. John Burns pointed out that London has one of the best water-supplies in the world, representing a river 33 feet wide, 8 feet deep, running at the rate of 2 feet per second day and night.



Rischgitz Collection.

AS IT WAS IN THE MIDDLE OF THE NINETEENTH CENTURY: NAPOLEON III, LAST EMPEROR OF THE FRENCH, BEING INSTALLED A KNIGHT OF THE GARTER AT WINDSOR CASTLE.

In view of the recent investiture of the Prince of Wales, this illustration of the installation of Napoleon III, as a Knight of the Garter should have special interest. Amongst those who witnessed the ceremony, which took place in 1855, was the Empress Eugénie, whose marriage had taken place in January 1853.

ONE OF A PAIR TROTTING, THE OTHER GALLOPING: A "GALLOPING MATE" AT THE HORSE SHOW.

DRAWN BY OUR SPECIAL ARTIST, H. W. KOEKKOEK.



THE ILLUSTRATED LONDON NEWS, JUNE 17, 1911.—938

TROTTER AND GALLOPING MATE AT WORK: A REMARKABLE RUSSIAN DRIVING DISPLAY AT OLYMPIA.

The most curious feature of last Tuesday evening's programme at the Horse Show was the display of Russian driving with a trotter and prestashka, or "galloping mate." The horse between the shafts trots; the horse in the traces attached to a bar fastened on to the vehicle gallops. The galloper carries his head low, and swung away from his mate, a position Mr. Walter Winans has described as "eating the snow." The driver handles three reins.

FLIGHT IN ITS SAFEST FORM: A GASLESS, MOTORLESS "DIRIGIBLE."

DRAWN BY OUR SPECIAL ARTIST, W. B. ROBINSON



THE WORLD AND HIS WIFE AS AIRMAN AND AIRWOMAN: "FLYING" ACROSS THE KELVIN VALLEY
AT THE GLASGOW EXHIBITION.

The Scottish National Exhibition in Kelvingrove Park, Glasgow, has, of course, its serious object. It is designed not only to illustrate the various industries and arts of Scotland, but has as its aim the foundation of a chair of Scottish History and Literature in Glasgow

University. For all that, it has its lighter side, in the shape of side-shows. Notable amongst these is that illustrated. This permits aerial flight in its safest form, the car of the gasless, motorless "dirigible" being suspended from the body of a metal "balloon" slung on rails.

WHERE TWO SULTANS AND TWO COUNTRIES ARE CONCERNED.
IN DISTURBED MOROCCO—AT MEKINEZ AND FEZ.



1. "HE LEAVES ME! MAY ALLAH LEAVE HIM": THE GRAND VIZIER EL GLAOUÏ LEARNS THAT HE HAS BEEN DISGRACED BY THE SULTAN.

4. THE CHIEF GATE OF MOROCCO: THE BAB MENSUR AT MEKINEZ.

2. THE SCENE OF MULAI EL ZIN'S PROCLAMATION: FRENCH TROOPS ENTERING MEKINEZ. 3. FEZ DURING THE SIEGE: JEWS IN THE MELLAH (OR JEWISH QUARTER) WATCHING AN ATTACK.

Reports published at the end of last week stated that the French troops had entered Mekinez, the scene of the proclamation of Mulai el Zin as Sultan of Morocco, and had captured that prudent Pretender. The fighting is said to have been severe. Later came news that the complex situation in Morocco had become more tangled than ever, Spain having suddenly landed troops at Larache, on the west coast, and sent a small column to Alcazar, and so having caused vigorous discussion in France. With regard to our illustrations we may make the following notes: The disgrace of the Grand Vizier El Glaoui was made manifest in an unceremonious manner on May 26. On that day the Sultan, surrounded by his Ministers, set out for the Mosque to pray. El Glaoui was pre-

paring to accompany his master when a servant came to him and whispered in his ear. The Sultan requested him not to trouble. El Glaoui's reply to this was: "He leaves me! May Allah leave him!"—It was at Mekinez that Mulai el Zin, a brother of the Sultan of Morocco, was proclaimed Sultan. Of his drawing of the Gate "Bab Mensur" at Mekinez, M. Rosenberg writes: "My drawing shows the Palace Gate called Bab Mensur. This is the chief gate of Morocco. It was built by the Sultan Mulai Ismail in the eighteenth century, and is regarded as one of the finest structures in Morocco. It is of mosaic work in green, blue, and white. The marble for the columns was brought from the Roman ruins of Volubilis, which are some fifteen miles north-west of Mekinez."

DRAWING BY OUR SPECIAL ARTIST IN MOROCCO, MAURICE ROSENBERG; PHOTOGRAPHS BY BRINDLEY AND HARRISON.

SCIENCE AND NATURAL HISTORY



SCIENCE JOTTINGS.

THE MYSTERY OF DEATH.

IT is only repeating a truism to assert that death divides the interest of life with birth and development, therefore it is not surprising to find that the subject of death has always occupied a very large place in the literature both of scientific and of ordinary kind. The topic, besides, is many-sided. Scientifically, we are interested in the causes and manner of death, and in the phenomena which accompany the flickerings of the lamp of life. Theologians devote their energies to discussions regarding the nature of the existence after death which nearly all religious systems postulate. A third body seeks to penetrate the veil which hides the beyond from us, and to establish evidence that communication between the living and the sentient dead, if I may so term the "intermediate" state which is theoretically set forth, is not only a possibility but an

OF GREAT VALUE IN SCIENTIFIC EDUCATION: A NEW MICROSCOPE THROUGH WHICH MASTER AND PUPIL CAN SEE THE SAME OBJECT AT THE SAME TIME.

Two French scientists, MM. Daufresne and Nachet, have recently constructed a microscope which enables two people working together to see the same object at the same time, obviously an arrangement of the utmost value to scientific teachers and collaborators. M. Alexandre Daufresne, who is Professor of Micro-biology at the Agricultural Institute at Beauvais, says that M. Nachet conceived the idea of a double microscope in 1853, but only recently has it been possible to construct one of practical use.

around the body. We have a section devoted to "Photographing and weighing the soul," and so forth; and from such details it may be gathered that this book, like the sheep's head of the Scot's repast, provides "a mass of fine confused feeding." It is very doubtful, however, whether the intellectual nourishment to be gained by a perusal of this book on "Death,"

really compensates for the labour of travelling through its pages. It stands as a discursive work, composed of all kinds of opinions and testimonies, collated with a very big sweep of the net indeed, in contradistinction to the works, say, of Myers. He wrote with a philosophical mind, and his unbiassed sifting of evidence left him (as regards the question of the power of communicating with the dead, at least) as it leaves us all, as ignorant of the state "beyond the veil," as were the first men who essayed to solve the problem of the hereafter.

Mr. Carrington has, of course, his "own theory" of the nature of death. We are not any the wiser when we have mastered his hy-

pothesis. He conceives that "raising the dead" is a phenomenon which might be far more frequently represented, if the "laws of life were more thoroughly understood." Which is as much as to say that as we do not know the so-called "laws of life," an expression I take

to mean the "nature of life," so we cannot tell what death really is. Mr. Carrington, I fear, must be regarded

as hopeless from the scientific point of view, for we find him asking why, "on the materialistic theory," whatever that may mean, "stoppage of the heart, or its emptying of blood, should cause sudden death?" The only answer is that the circulation of blood is a condition of life's maintenance, and that living tissue can only exist through constant nourishment. This answer should suffice for any reasonable soul. What might be a sensible question would be that which inquired why life, in high and low spheres alike, can only be so maintained?

I wonder whether Mr. Carrington has ever chanced to reflect that the mystery which attends the life of an



Photo Bodecker Berlincoop.

AN ENGINE THAT GOES WITHOUT A FIRE OR A STOKER: A LOCOMOTIVE DRIVEN BY CONCENTRATED STEAM AT THE TURIN EXHIBITION.

Quite a new kind of locomotive is being shown at the Turin Exhibition by the firm of Borsig. The engine is fed by means of a steam-pressure device, and thus gets the necessary quantity of concentrated steam. It can go a distance without a stoker or any heating apparatus.

actuality. There are others who deal with the subject after their own ideas and fashions, but of all the episodes which dying and death include, the two first mentioned hold deepest sway over mankind. What death really means physically, and what it implies psychically, or, as the theologian would say, spiritually, are the special phases of thought that engage the attention of humanity.

I have been perusing a bulky volume entitled "Death, its Causes and Phenomena," by Hereward Carrington and John R. Meader, and the perusal has served once more to demonstrate to me how hopeless is all our searching after the exact nature of death itself—its intimate causation, I mean—and how equally futile is the search after direct evidence (I do not refer to religious faith) regarding the state or phases of existence, if such there be, which supervene when we have crossed "the bourne from which no traveller returns." People often neglect to note that death and life are complementary mysteries. To the question, "What is Life?" no definite reply can be returned; similarly to the query, "What is Death?" we can only reply, "The cessation of life," which leaves the problem exactly where we found it. I do not get any help from Messrs. Carrington and Meader's book. It is bulky, discursive, and wanders over and around every conceivable subject, from the signs of death to descriptions of death "beyond the veil." We read of accounts given by "spirits" concerning the "process of dying" (and after).

We even find photographs of bodies taken after death with mystical globes of light, and other luminous manifestations appearing



A PREDECESSOR OF OUR MODERN HELIOGRAPH: A GERMAN APPARATUS OF 1616.

In 1589 the Italian philosopher and mathematician Giovanni Battista della Porta discussed the subject of optical telegraphy in his book on Natural Magic. The painter Franz Kessler attempted to construct an apparatus, and his account of it is given in a rare manuscript of the year 1615. The illustration shows optical telegraphic communication established between two German towns. By pulling a string each operator makes his fire visible at the other town.



NATURE'S GUARDIAN AGAINST MOSQUITOES: THE BASIL PLANT HELD SACRED IN THE EAST.

In a recent letter to the "Times," Sir George Birdwood recorded his "personal experiences of the cultige—that is mosquito-fuge—and, consequently, febrifuge virtue of certain sub-tropical Basils." Of the *Ocimum Sanctum* he writes that it is "sacred to the Lord Vishnu—(Krishna), every Vaishnava Hindu carrying a rosary, and often also wearing a necklace of beads made from its roots; and every Hindu being sworn in every British Court of Justice by its leaves, laid on the hand and sprinkled with Ganges water. Also a decoction of its roots is universally used by Hindus in malarial fever." (See opposite.)

amoeba—a blob of protoplasm living in the pools—is just as great, if not greater, than that which encompasses the existence of a man. Here is a speck of living matter, eating, moving, and reproducing its kind, alive in all its parts; it dies in time, and the mystery of its death is, in turn, as deep as that which faces us when another microscopic living unit, say the brain-cell of a man, ceases to function. Possibly the cause of death is similar in each case. The living substance no longer receives its nourishment, as it grows old and enfeebled, and cannot feed itself; and so the purely physical mechanism wears out, its working ceases, and it dies. The old doctors told us death begins either in the brain, or in the heart, or in the lungs; but this is a statement of the secondary cause of death, not of its real origin. We, scorning the often irreverent charlatanry that asserts its power (at a fee) to converse with the dead, may, much more wisely, re-echo old Omar's lines—

Strange is it not? that of the myriads who

Before us pass'd the door of Darkness through,

Not one returns to tell us of the Road,

Which to discover we must travel too.

ANDREW WILSON.

A BASIL WHICH KEEPS MALARIA AT BAY: "THE MOSQUITO PLANT."

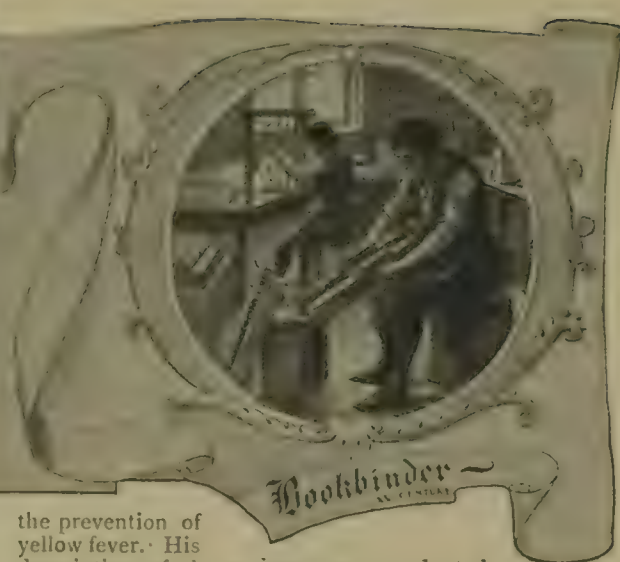
DRAWN BY OUR SPECIAL ARTIST, R. CATON WOODVILLE, FROM DETAILS SUPPLIED BY SIR GEORGE BIRDWOOD.



PRAYING FOR LESS AND LESS "MALARIA" AND MORE AND MORE "BUONARIA": A HINDU "MOTHER OF THE HOUSE"
PERFORMING "FORWARD-BY YOUR RIGHT" ROUND A BASIL.

Sir George Birdwood is convinced that certain sub-tropical Basils keep away mosquitoes, and has advanced various proofs to show that they do so. Writing to the "Times" recently again to state his belief in the powers of the plant, he remarked that one of the two facts of present pertinence is "the presence of the plant, set upon, or planted into, the four-horned altar within the forecourt, or the front garden, of every Hindu house . . . where

every morning 'the Mother of the House' is to be seen performing *pradakshina* ('forward—by your right') or the worship of the plant by circumambulating it with the right hand always next to it—the while she over and over again invokes the blessing of the Lord Vishnu on 'the Father of the House' and on 'the Holy Family' of their sons and daughters—that is, prays for less and less 'malaria' and more and more *buonaria*."



Not so very long ago we noticed in these pages the work of Sir R. Boyce on malarial fever, entitled "Mosquito or Man?" a book showing fully the importance of the destruction of the insect as a carrier of the germ of malarial disease. The present volume—"Yellow Fever and its Prevention," by Sir Rubert W. Boyce, M.B., F.R.S. (Murray)—contains an account of an equally interesting history of the fight of man against another disease, namely, yellow fever, or "Yellow Jack," as it is termed by sailors. The author gives a full account of the ailment, its nature and pathology. The subject is of vast importance, in view of the prevalence of the disease in tropical countries; and the discovery of its mode of origin naturally forms the first and, indeed, the only guide towards the means to be taken for its repression. The old story of yellow fever origin led people to believe that it arose from swamps and decaying vegetation. A similar view was long entertained with regard to malarial troubles. But the progress of bacteriology, and the demonstration that all such diseases were the products of microbic life and development, led to investigation being made on more exact lines. The nature of the germ which causes yellow fever is still a matter of uncertainty. One microbe, the *bacillus interoides* of Sanarelli, was, and by some authorities still is, regarded as the causative agent. Sir

Yellow Fever.

R. Boyce seems to deny the truth of this assertion, but that a definite microbe—probably a *Spirillum*—is the cause of the trouble, is a point admitting of no dispute. The interesting feature of the case is the discovery that the microbe is carried to man by a species of mosquito, the *Stegomyia*, or "house mosquito," as it is called, the larva or grub of which receives the popular designation of "wiggle waggles."



The vat was forcibly broken by the Health Authority of Secondee because the owners failed to screen it after proper warning. In a "Public Notice upon the Danger of Breeding Mosquito Larvæ" it was stated that "the rule as to the screening of tanks, water-butts, etc., will be enforced with the utmost rigour."

Reproduced from "Yellow Fever and its Prevention."

It was a Board of Medical Officers of the United States Army which in Cuba in 1901 and 1902 demonstrated the nature of the infective process. Two members of the Board were inoculated by these mosquitoes: one recovered and one died. Curiously enough nine other individuals who volunteered were bitten by infected mosquitoes, which had filled themselves with blood from yellow fever cases, but not one of the nine took the fever. Here it was discovered that a certain time was required for the development of

MOSQUITOES FOUND EVEN IN A MODEL WEST AFRICAN VILLAGE: KENEMA, IN THE SIERRA LEONE PROTECTORATE. Kenema, writes Sir Rubert Boyce, is "a good example of a native village, kept in excellent order and free from puddles and odds and ends. . . . There is a pipe supply of water, and there are few barrels. . . . I found *Stegomyia*, however, in a large rothole in a tree and in a barrel used by builders."

Reproduced from "Yellow Fever and its Prevention."

the microbe in the insect in order that it might be capable of inducing the disease in man. The insect requires twelve days at least in order that the germs may incubate in its body, reach its salivary glands, and so be capable of conveying the disease to the person bitten. It has been pointed out that the disease depends on the presence of patients from whom the



FAVOURITE RECEPTACLES FOR STEGOMYIA LARVÆ: A ROW OF UPTURNED BOTTLES AS AN EDGE TO A FLOWER-BED IN FREETOWN, SIERRA LEONE.

"In Freetown the habit of making 'ornamental' borders to flower-beds by sinking into the earth a row of inverted bottles is a fertile source of *Stegomyia*; the cup-shaped depression at the bottom of the bottles holds water, and in these the *Stegomyia* deposits her eggs."

Reproduced from "Yellow Fever and its Prevention."

mosquito can obtain the germ, and if the mosquito is absent from an infected locality, the yellow fever patient is himself harmless—that is, the disease is not transmitted from person to person, any more than is, say, typhoid fever. In cold weather yellow fever dies away because the intermediates—that is,

"YELLOW FEVER AND ITS PREVENTION."

A Manual for Medical Students and Practitioners.

BY SIR RUBERT W. BOYCE, M.B., F.R.S.

Illustrations Reproduced by Courtesy of the Publisher, Mr. John Murray.

the mosquitoes, are killed. Sir R. Boyce tells us that infection comes from the black races, because the whites are not immunised in sufficient numbers. The blacks, through a long course of the disease, become immune, because in childhood they exhibit the disease in a very mild form; but they can infect the mosquito, and so the disease reaches the white race. The work of Sir Rubert Boyce will form a valuable book to medical men interested in the history and

the prevention of yellow fever. His description of the various means adopted to prevent the development of the mosquitoes and their larvæ is particularly interesting. The abolition of swamps, the care of water-supplies, and the noting of the breeding places of the mosquito are all points involved in the work of prevention. The author's own researches into yellow fever conditions serve to emphasise the views he details. His work will be welcomed on both sides of the Atlantic: in Europe as an authoritative account of yellow fever, and in America as a valuable contribution to the details of prevention.

Lay Morals.

It is more than sixteen years since Stevenson died, and now another more or less posthumous volume appears, "Lay Morals, and Other Papers," by Robert Louis Stevenson (Chatto and Windus). More or less posthumous the book may be called, because some of the papers are evidently reprinted from magazines or other sources; but the title-piece, which is a fragment, and three unfinished stories do not appear to have hitherto been published. Readers would have been grateful for some editorial light on the dates and circumstances of composition of the various papers, and the reason for the delay in publication; but, except in one case, nothing is vouchsafed. The exception is "Lay Morals," of which we are told that these "chapters of a projected treatise on ethics were drafted at Edinburgh in the spring of 1879." The year 1879 was an early one in Stevenson's literary career, for he had then published only three books, "Travels with a Donkey," "An Inland Voyage," and "Edinburgh: Picturesque Notes." Whatever the date of the various papers, however, the new volume will be a delight to all good Stevensonians. It is true "R. L. S." in its cheery philosophy, and the familiar clear-cut style with the frequent "luminous phrase." The title essay is like an amplification of the famous Christmas Sermon. The other contents are miscellaneous, ranging from some light-hearted "College Papers" on such subjects as "The Philosophy of Umbrellas," to the tremendous scorn of Stevenson's letter to Dr. Hyde in defence of Father Damien. There are also some criticisms, sketches, and historical chapters on the Pentland Rising.



ARBOREAL BREEDING-PLACES FOR MOSQUITOES: A SAMA TREE, WITH EPIPHYTES, WHICH HOLD WATER AND STEGOMYIA LARVÆ.

"In West Africa I have not met with epiphytes growing in any abundance upon the trees; indeed the Bromeliaceæ are conspicuous by their absence. In the West Indies the reverse is the case. When they are present they collectively hold a large quantity of water and support a very large number of larvæ."

Reproduced from "Yellow Fever and its Prevention."



MACHINERY TO FIGHT THE DEADLY MOSQUITO: THE OLD AND NEW METHODS OF FILLING-IN A SWAMP—BY HAND LABOUR, AND BY MEANS OF A POWERFUL SAND-PUMP.

"It is at the margins of swamps where mosquitoes breed. By [filling in the swamps] the nuisance is altogether abolished. In my Honduranian Report I advocated the use of sand-pumps for this purpose. I have since seen them at work filling in swamps in Southern Nigeria. . . . it is efficient and cheaper than hand-labour."

Reproduced from "Yellow Fever and its Prevention."

MORE COMPLEX WORK THAN WEAVING THE CLOTH-OF-GOLD FOR THE KING.

DRAWN BY OUR SPECIAL ARTIST, S. BEGG.



THE FABRIC FOR THE QUEEN'S CORONATION DRESS IN THE MAKING: WEAVING THE BROCADE FOR HER MAJESTY'S GOWN.

It will be remembered that in April we published a most interesting drawing showing the weaving of cloth-of-gold for the King's Supertunica and Stole, for which about twelve yards of the material were necessary. This fabric was woven twenty-one inches wide, and it was not possible for the weaver to turn out more than nine or ten inches a day. Now that the

details of the Queen's Coronation robe and train are known, we publish this drawing of the making of the fabric of the brocade for the Queen's dress, work even more complex than the weaving of the cloth-of-gold for the King, for a pattern had to be woven. The work was done, as was the weaving of the cloth-of-gold, at Messrs. Warner's, at Braintree.

At the Sign of St. Paul's



Photo, Elliott and Fry.

PROFESSOR D. S. MARGOLIOUTH,
Who has written the Volume on
"Mohammedanism" for the Home
University Library.



Photo, Elliott and Fry.

ANDREW LANG ON A CRICKET BETTING SYSTEM AND A TALE OF A SEALSKIN COAT.

A SHORT, fair, and easy road to wealth I will now point out to the deserv- ing reader. Perhaps his friends and acquaintances already "know the path and the measure of the way." If so, he cannot hope to win *their* money, and must seek for dupes among the less cultivated members of the community. The method was revealed to me by a veteran sportsman, the author of a popular Turf novel. The veteran did not invent the method; his singularly frank and open character, indeed, made him the ready victim of the man who knew the path.

They met, 'twas at a cricket-match; and the Man who Knew said, "I'll take your six to one that I don't guess within four the score of every man in the game." The amiable novelist thought that he was on a fairly soft thing, and laid his six to one, not in pounds, nor yet in shillings, but in threepenny-pieces, for he is no plunger. He lost sixteen shillings!

The Man who Knew said that he would choose four as his number. Thus he must win on all scores from 0 to 8. But whenever he won, he received six times his stake.

To show the working of the method, I take the score of the last match which, at the moment, I have witnessed—the University of Oxford *versus* All Indians. In the first innings of the Orientals occur—

Major K. M. Mistry .. 0
R. P. Meherhomji .. 4
H. D. Kanga .. 0
K. Sesha Chari .. 1

On these four batsmen the Man who Knows wins six times his stake; if in pounds, he wins £24 and loses £7. He is thus £17 to the good. In the second innings he wins £48, and he loses £3: thus he wins, in the two innings, £62.

In the first innings of Oxford he wins £30, and loses £6, making £24 in the innings, making £86 in the match, the second innings of Oxford being unfinished. They won by eight wickets, and my card for the score is incomplete. If the Man who Knows is right only twice, he is still a winner, gaining £12, and losing nine. There is rarely an innings in which every batsman scores more than eight runs.

To the calm, calculating mathematician the fallacy of laying six to one is, no doubt, manifest, and he does not rush on his doom and lay the odds. This little system, I think, cannot, in the long run, injure him who takes the odds; his only difficulty, that of finding the speculator

who will lay them, is a trifle. Thus my exposition of the system confers a

benefit on every sportsman who, not knowing the trick, and naturally eager to rob his friends, might be disposed to lay the odds.

If anthropologists ever betted, I am sure that one could score off them by writing out the four following words—

"Bulsara, Kanga, Jayaram, Baloo,"

and offering long odds that the scholar could not guess what these names denote. He would infallibly say, "Names of the four matrimonial classes in a North Central Australian tribe."

He would lose: these are names of four Indian cricketers. But he would think of "Bulthara, Panunga, Kumara, Purula," which, in fact, are names of matrimonial classes. Yet, surely, there can be no connection between the languages of India and those of Central Australia.

For the truth of the following anecdote, illustrative of mortal proneness to play at the game of "beggar my neighbour," I do not vouch; I heard no account of names, places, or dates, and am disposed to think it a myth or moral apologue. A man, A, gave his wife a valuable sealskin coat. From her observations of human nature Mrs. A did not wear this garment when she went to large parties in cold weather. Once, however, she did wear it when she went

with a multitude to keep holiday at a reception *chez* Mrs. B. When she went to get her coat on leaving, a shabby old seal-skin coat bearing the number of her ticket was given to her—her own coat was missing.

Her husband, a resolute person of inquiring mind, took the shabby coat to his furrier. That tradesman discovered on it the private mark of another furrier, who, being consulted, examined his books, and found that he had sold it, long ago, to—Mrs. B!

How, then, did Mrs. A's ticket come to be attached to the old coat of her hostess, Mrs. B? The mystery has never been solved. But Mr. A informed Mr. B that he would be obliged by the instant return of Mrs. A's new coat, otherwise he would appeal to some *Cedipus* of Scotland Yard, accustomed to deal with such riddles. Within two hours Mrs. A had regained her sealskin garment.



A REPLICA OF THE EROS OF PRAXITELES: A BRONZE STATUE FOUND IN FRAGMENTS AND PIECED TOGETHER.



FROM POSEIDON'S ART-TREASURE HOUSE: A MARBLE BUST, THOUGHT TO REPRESENT APHRODITE, RECOVERED FROM THE SEA AFTER TWO THOUSAND YEARS.



LOVE THE HARP-PLAYER: A BRONZE STATUETTE OF EROS WITH A CITHARA.

This and the other pieces of ancient Greek statuary here illustrated were recently recovered from the sea near Mahdia on the Tunisian coast. They formed the cargo of a vessel wrecked probably in the first or second century B.C. and discovered accidentally by sponge-divers. Many remarkable works of art have since been brought to the surface, some of which we have already illustrated in previous numbers. We are now enabled to give a further selection. The bronze has suffered less than the marble from the long immersion at the bottom of the sea, and perhaps the most interesting and best preserved object yet recovered is the large bronze statuette, illustrated above, which is believed to be a replica of the Eros of Praxiteles. It was found in fragments, and has been pieced together. The work of recovering these treasures of the deep has been conducted by M. Merlin, of Tunis, who has placed them in the museum at Bardos.



ONCE WINGED AND BEARING A TORCH IN THE LEFT HAND: A BRONZE STATUETTE OF EROS RUNNING.



THE GROTESQUE IN GREEK SCULPTURE: A BRONZE STATUETTE OF A DANCER WITH CASTANETS.

think, cannot, in the long run, injure him who takes the odds; his only difficulty, that of finding the speculator



THE GROTESQUE IN GREEK SCULPTURE: A BRONZE STATUETTE OF A DANCER WITH CASTANETS.

SYMBOLISING THE EMPIRE: THE QUEEN'S CORONATION DRESS.

COMPOSITE PHOTOGRAPH: PHOTOGRAPH OF THE GOWN AND TRAIN BY C.N.



TO BE WORN BY QUEEN MARY AT HER CROWNING IN WESTMINSTER ABBEY: HER MAJESTY'S GOWN AND TRAIN.

The Queen's dress, a white satin Princess gown, has front and back panels thickly embroidered in bright and dull gold. The emblems upon it are the Rose of England, the Shamrock of Ireland, and the Thistle of Scotland, the Lotus of India and the Star of India. Round the foot of the skirt is a waved effect, representing the sea which encircles the Empire, finished by a cable linking oak leaves and acorns to denote the links between Great Britain and the Colonies. The train is of royal purple velvet. The emblems upon it are the Rose, Shamrock, and Thistle. These grow up from a thick root of interlaced stems, the main stem of Rose, Shamrock, and Thistle being surmounted by Queen Mary's cypher and a royal crown. The solid design of

1½ yards tapers off to a point. The upper part of the train is powdered with Roses, Thistles, and Shamrocks. The border consists of oak leaves and acorns, and there are badges of England, Scotland and Ireland enclosed in oak wreaths at the foot of the train. The embroidery is the product of that excellent institution, the Ladies' Work Society. The photograph of the gown and train was taken at Messrs. Reville and Rossiter's, who were honoured by the command to make the dress. The train was carried out under the personal supervision of Princess Louise, Duchess of Argyll. We wish to emphasise again the fact that this illustration is composite—made up of a portrait of her Majesty and a photograph of the gown and train.

"IN MEMORIAL OF THE BLESSED MARTYR ST. GEORGE, TYE
THE INVESTITURE OF THE PRINCE OF WALES WITH THE

ABOUT THY LEG FOR THY RENOWN THIS NOBLE GARTER."
INSIGNIA OF THE MOST NOBLE ORDER OF THE GARTER.



1. OF THOSE PRESENT AT THE INVESTITURE: FIGURES IN THE PROCESSION. 2. THE SOVEREIGN OF THE MOST NOBLE ORDER AND ONE OF THE TWO LADIES OF THE ORDER: KING GEORGE AND QUEEN MARY, IN THEIR GARTER ROBES, WALKING IN THE PROCESSION. 3. IN HIS ROBES AS KNIGHT OF THE GARTER: THE PRINCE OF WALES AFTER HIS INVESTITURE.

With all the old-time ceremony, the Prince of Wales was invested with the Insignia of the Most Noble Order of the Garter at Windsor Castle on Saturday of last week. After his Royal Highness had had the Garter buckled on to his left leg, had placed over his left shoulder the Riband with the George, had had the Star affixed to his left breast, had received the Collar, and had been given the Accolade, a procession was formed and passed to St. George's Chapel, where a special service was held. The Admonition pronounced by the Prelate, as the Garter was buckled on, is of particular interest: "To the honour of God Almighty, and in memorial of the Blessed Martyr St. George, tye about thy leg for thy renown this Noble Garter: wear it as the symbol of the Most Illustrious Order, never to be forgotten or laid aside, that thereby thou mayest be admonished to be courageous, and having undertaken a just war in which thou shalt be engaged, thou mayest stand firm, valiantly fight, and successfully conquer." The order of the body of the procession was as follows: the Earl of Minto; (walking two and two) the Earl of Selborne, the Earl of Durham, the Marquess

4. STATELY PROGRESS AT A STATELY CEREMONY: THE PROCESSION AT THE INVESTITURE OF THE PRINCE OF WALES—SHOWING THE DUKE OF NORFOLK, THE MARQUESS OF ABERGAVENNY, PRINCE CHRISTIAN, PRINCE ARTHUR OF CONNAUGHT, THE DUKE OF CONNAUGHT, KING MANOEL, THE PRINCE OF WALES, THE QUEEN, THE KING, AND OTHERS.

of Northampton, the Earl of Crewe, the Earl Carrington, the Duke of Richmond, the Duke of Wellington, the Duke of Marlborough, the Duke of Bedford, the Earl Roberts, the Duke of Portland, the Duke of Northumberland, the Earl of Elgin, the Duke of Buccleuch, the Marquess of Lansdowne, the Marquess of Breadalbane, the Earl of Rosebery, the Duke of Abercorn, the Earl Cadogan, the Marquess of Londonderry, the Duke of Norfolk, the Marquess of Abergavenny; (the Royal Knight, also two by two) Prince Christian of Saxe-Altenburg, Prince Arthur of Connaught, the Duke of Connaught, and King Manoel; (alone) the Prince of Wales; (alone) the Secretary, Colonel Sir Douglas Dawson; (three abreast) Black Rod, Admiral Sir Henry Stephenson, the Register, the Very Rev. D. F. Elton, and Garter, Sir Alfred S. Scott-Giles; (two abreast) the Chancellor, the Right Rev. the Lord Bishop of Oxford, and the Prelate, the Right Rev. the Lord Bishop of Winchester; the Queen and the King. It may be noted, by the way, that the Prince of Wales alone wears a hat with full plumes. (PHOTOGRAPHS BY L.N.A., C.N., and G.F.U.)



A MODELLED-UP SQUEEZE OF SHAKESPEARE'S DEATH-MASK?

BY P. G. KONODY.

THE terra-cotta mask which is the subject of these notes was discovered in the shop of a curio-dealer in the Midlands, and purchased for the sum of three shillings. I mention this fact because the insignificance of the price precludes the possibility—or, at least, the likelihood—of a deliberate forgery. The only way in which the mask could have been produced at so low a price would be by wholesale manufacture; and so far as I have been able to ascertain, no duplicate of it is known to exist. The dealer from whom it was bought declared that, on the occasion of a journey to a village in Shakespeare's country to see an old oak chest, he discovered the mask lying on the ground in a yard amongst several pieces of old wood.

When this terra-cotta portrait was first shown to me, with the suggestion that it might be a squeeze of Shakespeare's actual death-mask, I felt inclined to dismiss this notion as fantastic. It seemed clear to me that I was handling a cast of the head from the Shakespeare monument at Stratford—probably a terra-cotta version of the Bullock cast. The superficial likeness to the features of the Stratford monument was obvious; and there was little evidence of the squeeze being taken from the death-mask. I only began to waver in this conviction when, on comparing the mask with a copy of the Bullock cast, I found it to be of altogether different proportions, and about three-quarters of an inch smaller from the top of the head to the chin. Comparison with his measurements of the Stratford monument, which Mr. M. H. Spielmann kindly placed at my disposal, again showed differences which could not be accounted for by mere shrinkage in the baking or sun-drying of the clay. It also became clear that the mysterious terra-cotta mask had certain subtleties of modelling, of which there was no trace in the Bullock cast; notably the projection of the iris, which can be clearly seen on the photographic reproduction, and the strange, death-like droop of the right corner of the mouth. On the other hand, the modelling of the nose and cheeks was strikingly clumsy, and quite incompatible with the idea that the terra-cotta squeeze could have been taken from the mould made from the face of the dead poet. How then was one to account for the existence of this puzzling mask? The Shakespeare monument is first referred to in the first folio edition of 1623, seven years after Shakespeare's death. It was then supposed to have been modelled from a death-mask. The head of the monument certainly does not suggest a death-mask. But is it not possible that the sculptor of the monument, wishful to render the features of Shakespeare as they were in life, and not in death, modelled up the squeeze from the death-mask, filling in the sunken cheeks, smoothing away the wrinkles and roughnesses and pores which generally appear on a death-mask, and remodelling the nose, the tip of which invariably takes a different shape after death? And is it quite impossible that the terra-cotta mask here reproduced might be the modelled-up squeeze of the death-mask, which served as model for the Stratford bust?

The matter was sufficiently interesting to justify a journey to Stratford, where alone it could be decided whether the terra-cotta mask was cast from the head of the monument. I obtained permission from Canon Melville to measure the effigy, and found not only that the measurements differed in nearly all essentials, but that these differences could not be accounted for by shrinkage. Moreover, on holding the mask up to the level of the head of the monument, I became immediately convinced that the mask was infinitely superior to, infinitely more like an actual person, than the coarsely modelled, shapeless head of the Stratford monument. Running my fingers over the eyeballs of the bust, I failed to discover the slightest trace of the projecting circle of the iris, which is so remarkable a feature of the terra-cotta mask.

Through the courtesy of Mr. Brassington, the Curator of the Shakespeare Memorial, and of the Curator of the Shakespeare Museum at Stratford, I was subsequently enabled to examine at these two institutions every single cast and photograph that has a bearing on the question. There was nothing whatever that could throw a light upon the provenance of the terra-cotta mask, nor had anybody at Stratford ever come across a similar piece. All this, of course,

although in a way satisfactory, did not prove that the terra-cotta was a worked-up squeeze of the death-mask. It only proved that it had no connection with the casts that have been made from the Shakespeare monument at Stratford, and of which Mr. M. H. Spielmann, who has devoted many years to the study of Shakespeare's real and alleged portraits, has kindly

bust (or really half-length statue) by G. Bullock. It was engraved, the plate published by Britton.—1818: Cast from bust by Britton, reduced size, and published by him. This is most probably identical with the cast taken by Scouler, 1818, who modelled a bust after it, published by Britton.—1851: Copy by T. Kite, in imitation stone. Cast by T. Kite, of face, in plaster against slate slab. Cast by Warner (said to be with clandestine connivance of T. Kite, the parish clerk) who also took a life-mask of Garrick. Therefore the copy and cast "by Kite, 1851," were probably taken by Warner, Kite not being a sculptor. Cast by Signor Michele. Cast by the Rev. C. Greene. Cast by J. de Ville from Bullock's cast.

The terra-cotta mask was taken back to London, and shown to several eminent sculptors with a view of eliciting their opinion. They agreed to differ; and most of them preferred not to pronounce definitely one way or another. One of them held it to be an old key-stone; another was struck by the extraordinary subtlety in the modelling of the bony structure of the forehead, which showed a knowledge of form that could not be reconciled with the treatment of the cheeks and nose. Another thought the passages round the eyes and mouth were not incompatible with the death-mask theory. Yet another considered the whole bony structure incompetent, but believed the mask to be the work of the period; that is to say, of the early seventeenth century. It was then shown to an eminent member of the medical profession, who said that, in his opinion, it was squeezed from a death-mask, as it exhibited undoubted signs of being post-mortem, and not ante-mortem. It was also shown to Mr. John Tussaud, of the firm of Mme. Tussaud and Sons, who was unable to form a definite conclusion.

And now we come to a strange discovery which, taken in conjunction with the facts stated above, forms a valuable addition to the credentials of this Shakespeare mask. The surface of the terra-cotta showed certain disturbing stains—perhaps the remains of colour and varnish—which I suggested should be removed. The owner, unthinkingly, subjected the mask to immersion in hot water, forgetting the porous nature of terra-cotta. As a result of this injudicious proceeding a slight crack opened just at the place near the ear where the hair springs forth, and in this crack appeared a *small tuft of reddish hair*. This tuft was submitted to a public analyst, Mr. C. H. Cribb, B.Sc. Lond., F.I.C., who removed it from the crack in the presence of the owner and of a medical man, examined it, declared it to be *human hair*, and placed it in a test-tube, which was duly sealed and initialled. The position of the hair in the crack agrees with the theory that the tuft was pulled out of the head by the removal of the death-mask, so that the roots of the hair would stick out of the inner surface of the matrix and become embedded in the squeeze.

And here the matter must remain for the present. To sum up the points in favour of the death-mask theory: the Stratford bust is traditionally modelled from a death-mask, and is remarkably like, though vastly inferior to, the terra-cotta head, which cannot be traced back to any of the existing versions—casts or copies—of the Stratford monument. The projecting iris shows an amount of scientific knowledge far beyond that displayed by the Stratford bust. Indeed, it is doubtful if any sculptor working in England at that time would have possessed such knowledge. If the mask were a copy of the bust, it would be remarkable and altogether unaccountable that it is more human and more subtle in modelling than the original. It shows signs of being post-mortem, although, if taken from the death-mask, it must have been modelled up to suggest the appearance of life. And it is as impossible to account in any other way for the existence of this mask as it is to explain the presence of human hair within the clay; and just at the place where the hair begins to grow. Perhaps the publication of these notes, with the accompanying photographs, will help to clear up a debatable matter which cannot fail to be of great public interest. It may either lead to the discovery of further evidence, or to the exposure of yet another Shakespearean "mare's nest." In either case, the cause of research will have benefited.



FOR COMPARISON WITH THE NEWLY DISCOVERED TERRA-COTTA MASK, FROM WHICH IT MAY HAVE BEEN MODELLED: THE STRATFORD MONUMENT THOUGHT TO HAVE BEEN ERECTED WITHIN 7 YEARS OF SHAKESPEARE'S DEATH.

In his most interesting article on this page, Mr. Konody recalls the fact that the monument of Shakespeare in Stratford Church is traditionally supposed to have been modelled from a death-mask. If, therefore, the newly discovered mask (illustrated on the opposite page) is really a squeeze from the death-mask, modelled-up, as is suggested, by the sculptor, then it most probably formed the basis for the Stratford bust. In any case, it is of the greatest interest to compare the two. The Stratford monument, it is said, was sculptured by one Gerard Johnson, a monumental mason of Southwark. It was repainted in the original colours about half a century ago.

given me the following list—1793: Mould of face, under the direction of Edmund Malone. From this Nollekens made a mask and then a model.—1814: Cast from the

BEARING A TUFT OF REDDISH HAIR: A SQUEEZE OF SHAKESPEARE'S DEATH-MASK?



1. SUPPOSED TO HAVE BEEN MODELLED FROM A DEATH-MASK OF SHAKESPEARE: SHAKESPEARE'S HEAD FROM THE MONUMENT AT STRATFORD, PAINTED IN NATURAL COLOURS, WHICH ACCOUNTS FOR THE PUPILS OF THE EYES BEING VISIBLE.
3. THE NEWLY DISCOVERED TERRA-COTTA MASK, WHICH, IT IS THOUGHT, MAY BE A MODELLED-UP SQUEEZE OF A SHAKESPEARE DEATH-MASK FROM WHICH THE HEAD OF THE STRATFORD MONUMENT WAS MODELLED.

It is thought possible that the terra-cotta head shown in the lower photographs on this page is a modelled-up squeeze of the actual death-mask of Shakespeare. Various arguments are advanced in support of the theory. The head is very like, though finer than, that of the Stratford monument. An eminent member of the medical profession is of opinion that it was squeezed from a death-mask, remarking that it exhibits undoubted signs of being post-mortem, and not ante-mortem. Further, "the owner, unthinkingly, subjected the mask to immersion in

2. TAKEN FROM THE SHAKESPEARE HEAD ON THE MONUMENT AT STRATFORD: BULLOCK'S CAST OF THE HEAD, WHICH WAS MADE IN 1814, AND IS THE SECOND OF THE CASTS KNOWN TO HAVE BEEN TAKEN FROM THE MONUMENT.
4. SHOWING A REMARKABLE PROJECTION OF THE IRIS, AN EXTRAORDINARY FEATURE OF THE MASK: THE NEWLY DISCOVERED TERRA-COTTA MASK PURCHASED IN THE MIDLANDS FOR THREE SHILLINGS.

hot water, forgetting the porous nature of terra-cotta. As a result of this injudicious proceeding, a slight crack opened just at the place near the ear where the hair springs forth, and in this crack appeared a small tuft of reddish hair. This tuft was submitted to a public analyst . . . who . . . declared it to be human hair. The position of the hair in the crack agrees with the theory that the tuft was pulled out of the head by the removal of the death-mask." A feature of the mask is the projection of the iris. (See Article on the opposite Page.)

WHEN ALL ROADS LEAD TO THE RACES: WATCHING THE ROYAL PROCESSION.

DRAWN BY OUR SPECIAL ARTIST, J. SIMONT.



"FROM THE POST ALMOST AS FAR AS THE

DISTANCE": ON THE COACHES AT ASCOT.

"Gay and stately Ascot! Royal Ascot! Imperial Ascot!" it is written in "Royal Ascot." "The day of its great meeting at length arrives, and those who have not already taken up their residence there must needs make use of rail or road. For the nonce, the plebeian Waterloo Road attempts to vie with Hyde Park, and keeps its retinue of carriages waiting to 'set down' its fair patrons; and Paddington has transformed itself into a promenade of beauty and fashion, for to-day it is quite as much in the order of things to go by rail as by road." Nevertheless, and despite the motor-car also, the coach remains a popular vehicle. Describing

the scene on the courses, the authors say: "The majority of the coaches are in their allotted positions in the enclosures of the Four-in-Hand and Coaching Clubs. Between these two Clubs are coaches which, having arrived early on Tuesday, are made fast for the whole week. Others are driven down daily, and although not in the front rank, add to the muster of vehicles opposite to the Stands that extends from the post almost as far as the distance. . . . Near the rails . . . are rows of elegantly appointed coaches, on the boxes of which are seated fair ladies and gallant gentlemen, noted whips and keen sportsmen."

AFTER THE MOST FASHIONABLE OF RACES: SOCIETY AT SUPPER.

DRAWN BY OUR SPECIAL ARTIST, MAX COWPER.



ASCOT WEEK, THE CROWNING POINT OF THE LONDON SEASON: CUP NIGHT AT THE SAVOY.

In 1772, when the Ascot meeting was described as the "Windsor and Ascot Heath Races," the Duke of Cumberland instituted a race for five-year-olds, the property of subscribers, over a four-mile course. So came into being the contest for the Cup which, since 1807, has been known as the Gold Cup. Such social importance did the event gain that we find that in 1830 only four horses went to the post out of an entry of ten, a state of things brought about, as Messrs. Cawthorne and Herod point out in their "Royal Ascot," by "an unwise and most ungracious rule enforced by the King, under which 'common fellows'—that is to say, anyone not a member of either 'White's, Brooks', or the

Jockey Club, were prohibited from competing for the Ascot Cup." Such exclusiveness as this does not pertain now; but Cup Day remains, perhaps the most fashionable day of the most fashionable of race-meetings. It is the bounden duty of all Society people to see the race run, and, just as Ascot Cup Day brings all Society together, so Ascot Cup night sees them meeting. Supper at the Savoy on that evening, for instance, is a peculiarly brilliant and animated scene. The resources of the popular restaurant are taxed to the utmost, and it is necessary to fill the foyer with tables for those visitors who, having been tardy in booking, are unable to find places in it.

A SEQUEL TO THE RECENT "RUN": THE BIRKBECK BANK SUSPENSION.

PHOTOGRAPHS BY G.P.P., TOPICAL, AND L.N.A.



1. AFTER IT HAD BEEN ANNOUNCED THAT THE BANK WOULD MAKE AN IMMEDIATE PAYMENT OF TEN SHILLINGS IN THE POUND TO CUSTOMERS HAVING DEPOSIT AND CURRENT ACCOUNT BALANCES: DEPOSITORS ENTERING THE BIRKBECK BANK ON MONDAY, AND THE QUEUE OF THOSE WAITING TO ENTER IT.

2. RECEIVING TEN SHILLINGS IN THE POUND: CUSTOMERS DRAWING OUT HALF THEIR MONEY AT THE BIRKBECK ON MONDAY LAST.

3. MONEY BEING TRANSFERRED FROM THE BIRKBECK: PLACING BULLION IN A VAN ON THE SATURDAY OF LAST WEEK PREPARATORY TO TAKING IT TO THE BANK OF ENGLAND.

4. WATCHED BY DEPOSITORS: A BANK OFFICIAL CARRYING A BAG OF GOLD DOWN THE STEPS OF THE BIRKBECK BANK DURING THE TRANSFERENCE ON THE SATURDAY.

5. WHEN THE PUBLIC INTEREST WAS AT ITS FENEST: THE SCENE OUTSIDE THE BANK AFTER THE ANNOUNCEMENT OF THE SUSPENSION.

6. UNDER THE OFFICIAL RECEIVER AND A SPECIAL MANAGER: THE BIRKBECK BANK, SHOWING THE SOUTHAMPTON STREET ENTRANCE.

7. ON THE DAY AFTER THE ANNOUNCEMENT OF THE SUSPENSION: DEPOSITORS OUTSIDE THE BIRKBECK, AT 6.30 ON THE FRIDAY MORNING.

Late on Thursday of last week it was announced that the Birkbeck Bank, which, it will be recalled, withstood a somewhat serious "run" in November of last year, had suspended payment, and that the Official Receiver had taken possession of the premises. It was said at the time that it was anticipated that creditors would receive at least ten shillings in the pound. On the Friday came an official statement that a provisional order for the compulsory winding up of the society had been

made on the 8th. On the Saturday it was reported that, by the leave of the Court, arrangements had been made with the Bank of England to advance the necessary funds for the purpose of enabling an immediate payment of ten shillings in the pound to be made to customers having deposit and current account balances. Many took advantage of this on Monday. It is confidently predicted that a further payment, bringing the total to eighteen, if not twenty, shillings in the pound, will be made later.

ENSURING PUBLIC SAFETY: CONSTABLES AS CORONATION-STAND TESTERS.

PHOTOGRAPHS BY C.N.



1. TRYING THE STRENGTH OF A CORONATION STAND IN THE GUILDHALL YARD: POLICEMEN "SWAYING" ON THE STRUCTURE.
2. A SECOND TEST: TWO HUNDRED POLICEMEN RUNNING DOWN THE SEATS OF THE STAND AND JUMPING UPON THEM.

The various authorities concerned are doing everything in their power to ensure the safety of the public occupying stands for the Coronation processions. Each structure set up is keenly watched and thoroughly tested. Thus have come about such "sights" as that illustrated—police "swaying," jumping, and dancing on a stand to prove that it is stable.

"THE HORSE'S FRIEND" THE LITTLE GIANT TO THE AID OF "DOBBIN."

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER.



A MECHANICAL "HELPING HAND": A TRACTION-ENGINE PULLING A HEAVILY LADEN CART UP-HILL AT SYDENHAM.

For some considerable time past there has been stationed at Sydenham a small but powerful traction-engine, known as "the horse's friend" or "the little giant," whose business it is to help horses pull their heavy loads up-hill. It need scarcely be said that this mechanical "helping hand" was of exceptional service during the building of the Festival of Empire Exhibition at the Crystal Palace, which stands at the top of a number of steep hills.

The King!



In the days of George the Third, this welcome toast was pledged in many a glass of

Usher's Whisky

and to-day the loyal subject, at home and abroad, in the same whisky, drinks to His Majesty King George the Fifth. The house of USHER, established nearly a century ago, has ever been associated with whisky of the highest grade, and the large stock they always maintain (equivalent to over 25,000,000 bottles) is a lasting guarantee of quality and maturity.

Obtainable through all Wine Merchants and Stores in the United Kingdom.

ANDREW USHER & CO., Distillers, EDINBURGH.

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"WOMAN AND LABOUR."

OLIVE Schreiner is one of those rare authors whose work never fails to prove effective. Her literary output is comparatively small, but it will command readers when most of the work of living women writers has long been laid

aside. Who is likely to forget "The Story of an African Farm," or "Trooper Peter Flakket," or "Dreams"? These books have taken a permanent place in contemporary literature—a place now

great question of woman's proper place in the world the most important and significant pronouncement of our day. It is an eloquent plea for freedom and for equal rights, but it stands on a plane to which not one advocate in a hundred has yet attained. It appeals with irresistible force to man's brain, conscience, and heart, and is written with the eloquence that is Mrs. Schreiner's great gift. Oddly enough, the grammar falters now and again, the orthography is often bad; it would be easy for a carping critic to table a dozen errors that should not have reached the final proofs; but these blemishes are matters of small account in this case. The living, and those who have yet to live, will have occasion to thank Mrs. Schreiner for a plea that raises the whole question of woman's rights to the loftiest level, and succeeds in keeping it there. Such pleading is worth more to the cause of woman than all the breaking of windows, the frenetic protests, and the strange adventures in pursuit of notoriety

that so many women, honest and sincere, deem necessary in the highest interests of the cause they have at their heart and on their tongue. Mrs. Schreiner is, indeed, a fortunate writer. She cannot give a work to the world without making many of her readers feel that she has laid them under an obligation too great for redemption. At the time of writing it may be said without fear of exaggeration that this year has not seen the publication of a book of equal value to thinking men and women.

Norway in June and July is delightful,



Topical

WITH THE HEAD OF HIS ADOPTED MUNICIPALITY: KING MANOEL AND THE MAYOR OF RICHMOND AT THE RICHMOND HORSE SHOW. On the first day of the Richmond Horse Show, Friday of last week, the great event was the Coaching "Marathon" race for four-in-hands, from Hyde Park to the Show ground. King Manoel, who was much interested in it, is here seen with the Mayor of Richmond, Alderman Clifford B. Edgar, who presented the Coronation Challenge Cup for Jumping.

claimed by "Woman and Labour," Mrs. Schreiner's latest work (Fisher Unwin). It is little more than part of what was to have been the writer's *magnum opus*, but during the war in South Africa her house was looted, and the bulk of the manuscript destroyed. Happily, there has been enough saved out of the ruin to enable Mrs. Schreiner to contribute to the



Photo, Topical.

SAID TO BE THE FASTEST HARNESS HORSES IN THE WORLD: A RUSSIAN TROIKA AT THE INTERNATIONAL HORSE SHOW.

One of the most interesting exhibits at the International Horse Show, which began at Olympia on Monday, is the Russian troika, shown by Mr. Walter Winans. It is drawn by three galloping horses, and the remarkable feature of it is that the pacers on either side are trained to turn outwards with bent heads as they go along, for effect. It is said that they are the fastest harness horses in the world, and that they can cover a mile in little over a minute. One of them is reported to be worth £2000.



Photo, Topical.

RICHMOND'S KINGLY RESIDENT AT THE RICHMOND HORSE SHOW: KING MANOEL WATCHING THE PROCEEDINGS (WITH THE MARQUIS DE SOVERAL). Many distinguished visitors attended the opening day of the Richmond Horse Show. Among them were King Manoel and his mother, Queen Amelia, the Duke and Duchess of Teck, Prince and Princess Alexander of Teck, Prince Arthur of Connaught, and the Lord Mayor of London. King Manoel, of course, is now a resident of Richmond.

and the fare for a fourteen days' cruise is only £10 by the B. and N. Line from Newcastle, in connection with the Great Northern Railway Company. A beautifully illustrated booklet with a variety of itineraries can be had from Mr. W. Hills, Superintendent of the Line, G.N.R., King's Cross, or from Messrs. P. H. Matthiessen and Co., Newcastle-on-Tyne.

THE REIGN OF BEAUTY.

THE MODERN SLENDER FIGURE.

THIS is the wonder year—*annus mirabilis*—and the great City of London is at its best—and its fullest. We see beauty and gaiety on every side, charming women, triumphs of fashion. It is the reign of beauty. Beautiful women from America, the Continent, and from our own Dominions beyond the seas are our welcome guests.

Look anywhere you will you will see models of graceful slenderness, for the slim figure is the vogue. A Parisian artist of high renown recently remarked that within the last few years the slender figure in this country is to be seen everywhere, whereas not so very long ago stoutish women were more numerous. A stout woman is nowadays remarked; in former times she passed comparatively unnoticed. To what is this due?

There is not the slightest doubt that this improvement is greatly attributable to the virtues of the now famous Antipon treatment for the permanent cure of stoutness and obesity. The Antipon treatment has not only effected thousands of cures in apparently hopeless cases of chronic obesity, but has been the means of preventing the development of that disease in countless cases of stoutness of various degrees—from plumpness to decided fatness. These symptoms of coming obesity are effectually and harmlessly banished by a short treatment—sometimes a single bottle of Antipon is sufficient—and the tendency to make more fat than the organism requires is removed for good.

Here are two or three instances of the permanent curative effect of a short course of Antipon:—

(1.) A lady writing from Chelstow, Torquay, says:—"I must say I am quite cured by Antipon. Three bottles have reduced me from 9 st. 11 lb. to my right weight, 8 st., and I cannot speak too highly of it."

(2.) A Birkenhead lady writes:—"I commenced taking Antipon a fortnight ago. I then weighed just 12 st.; now I weigh 10 st. 12 lb. I am more than pleased with such a good result in so short a time. I shall recommend your treatment wherever I can."

(3.) A lady residing at Catford writes as follows:—"I am pleased to say that one bottle of Antipon has worked such wonders that I shall not require any more. I have been waiting to see if it was really a permanent cure, and am glad to say it is."

The above voluntary testimonials; and hundreds of others, may be seen at the offices of the Antipon Company by any person interested.

One of the reasons of the extraordinary success of Antipon in restoring "the lines where Beauty lingers" is that it adds daily to strength and stamina, it being a tonic of the highest order of merit; indeed, its stimulating power is quite as remarkable as its efficacy as a weight-reducer. How the tendency to excessive fat-development is

body is re-nourished and re-strengthened from the very first dose of Antipon. This generous dietary treatment does not retard the cure of the obesity.

With the recovery of the rounded slenderness of waist and normal hip and bust measurement, the whole muscular system will have regained firmness, strength, and suppleness. The limbs, too, will be free from all flabbiness due to excessive fatty tissue, and will regain their perfection of shape.

There is a world of difference between reducing flesh and getting rid of the superabundant fat. Antipon *increases* flesh—sound, muscular fibre—whilst performing the reducing work with surprising efficiency. There are treatments which enfeeble the muscular and nervous systems, and make one look a perfect scarecrow. Antipon gives back in strength and vitality infinitely more than it takes away in needless adipose matter.

A lady living at Hove (Sussex) has written the following grateful letter to the Antipon Company. It eloquently tells the story of the reconstructive, transforming effect of the Antipon treatment:—

"I am most completely satisfied with the result of the Antipon treatment. It has not only decreased the painful stoutness, but it has had a wonderful tonic effect on my whole system. I feel better than I have done for a long, long time. When I had recourse to Antipon it was a counsel of desperation, for I felt so far from well, so utterly run down, and unfit for any exertion. I feel a different being now."

Wherever there is too much fat, that superfluity will disappear, leaving harmony of line and proportion. The disfigurements of a fat chin and too full cheeks will vanish, and beauty of contour will result.

The blemishes of wrinkling and puckering are prevented, however much subcutaneous fat is banished. This is due to the tonic effect of Antipon on the epidermis, whereby the skin is braced up and the complexion re-beautified.

Antipon appeals to every lady of elegance and refinement who happens to possess too much *embonpoint*. It is a perfectly harmless and reliable system of recovering normal weight and beauty, and cannot be too highly recommended.

Antipon is sold in bottles, price 2s. 6d. and 4s. 6d., by chemists, stores, etc.; or, in case of disappointment, may be obtained (on sending amount), in private packet, carriage paid in the United Kingdom, direct from the Antipon Company, Olmar Street, London, S.E.

Antipon can be had from stock or on order from all Druggists and Stores in the Colonies and India; and is stocked by wholesale houses throughout the world.




"I envy these men creatures their sporting pastimes. I'm too fat now for anything. It's dreadful. I've tried everything."
"No, you certainly cannot have tried Antipon. That never fails; and I've recommended it to several friends. It reduced me more than 30 lb. Why don't you try it?"

permanently removed has been already described. Wholesome food is the next essential feature of the treatment; and Antipon has such a splendid tonic effect on the entire alimentary system as to restore a thoroughly keen and healthy appetite and perfect digestion. Thus the whole

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LADIES' PAGE.

THERE is so much going on that the only difficulty is to select what will be most interesting. The stranger within the gates, who comes without introductions, and has to depend on the amusements that can be paid for, will find that there is a large variety, and an appeal to all tastes is open. The Ladies' Kennel Club dog show, at the Botanic Gardens, for one thing, was a delightful display to the dog-lover. How superior and aristocratic are the Pekingese in looks and manner! It is curious indeed that the lower animals should assume closely the characteristics of their masters; yet every observant person knows that the fact is so—that the very cats and dogs of the surly or selfish host display disagreeable qualities, and those of the friendly soul welcome the stranger with a good grace. Nowhere is this power of suggestion from man to the creature more visible than in the hauteur and splendid dignity of the imperial dog of China, whose ancestors were bred for countless generations within the marvellous Palace at Peking, and nowhere else. The late wonderful Dowager-Empress herself defined the "points" of the breed. They were to be bred of all colours, in order that there should be one available to match any robe, within the hanging sleeve of which the pet might be carried; the weight, the full, over-curling tail, nose of snub dignity, and all other details were enumerated, and the description concluded with the requirement that the favoured little beasties must be "always ready to bite a foreign devil"! Certainly the Pekingese, however petted, are almost always very distant, and if over-entreated for a show of affection merely become snappish.

Their impassiveness may be national, for the common dog of China, the chow, is almost as reserved as his aristocratic relation; but the chow does unbend somewhat to his own people. If you want a dog who will not even look at anybody but yourself, choose a Pekingese or a chow. No blandishments addressed "to his intention" by anybody else will produce the least impression on his manners, far less touch his heart—he looks away into futurity while the most coaxing stranger is offering flattery and friendship. The Chinese dog is never excessively affectionate, even to his own people. The chow is one of the few dogs that will take himself for long solitary walks; your ordinary dog insists on waiting to be taken out. Here are racial characteristics displayed in animal character. We understand little the nature and habits of the Far Eastern peoples. Mr. William Maxwell, who was at the siege of Port Arthur, speaking of an interview that he had there with General Nogi (one of the representatives sent to the Coronation of King George by the Emperor of Japan), says that the General spoke of the loss of his two sons in that siege with pride, and "smiling, after the disconcerting habit of the Japanese when speaking of a sorrow of their own." And this is their national habit. A friend of mine told me that he had a Japanese servant who used to



A CHARMING FÊTE FROCK.

Ninon-de-soie drapes a satin foundation, and is again partly draped with lace. Jabot to the left side only. The hat is covered to match, with Lancer plumes.

reply to any fault-finding by an exasperating broad grin. This naturally infuriated the offended master, but the more he scolded, the more strained and wide grew the servant's immovable smile—and it was quite a relief to the master to discover at length that this was the Japanese man's trained expression to cover his own mortification withal. And really there is much to be said for it; to keep a smile for sorrow is an excellent practice as "auto-suggestion."

Of all that is going forward in town just now, there is nothing to equal the great Pageant of London at the Crystal Palace. It is probably "the last word" in such vivid historical reproductions of the national life; it can never be outdone. The parts of aristocratic women of past times are in a number of instances assumed by ladies of rank in the present. Even one of the Princesses of our own Royal Family is taking a part, but her name must not be given. Amongst the ladies who are taking an active interest, the Countess of Plymouth, the Countess of Lonsdale, and Lady Wolverton are specially helpful, and they accompanied Prince Arthur of Connaught at the opening ceremony. This handsome and tactful young Prince performs a great many such public services at the King's request; for, curiously enough, considering the number of Queen Victoria's children, there is only Prince Arthur available in the second generation of her descendants for any service as an English Prince! Except King George and Prince Arthur of Connaught, all Queen Victoria's grandsons rank as German Princes! Not only the Kaiser and his brother, but also the sons of Prince Leopold, of Princess Alice, and of Princess Helena of England, all hold commands in the German forces.

The colour-scheme of the Pageant is a perfect feast for the eye. It may be the training that we receive from almost infancy in regard to our own costume, or it may be a natural gift, but certainly colour is a special delight to women—we are very sensitive to it, and to most of us it is an acute enjoyment to see such "set-pieces" as are provided one after the other at the Crystal Palace. The Wardrobe Mistress, Mrs. Colquhoun, ought to have a special word of admiration, for she has produced an immense number of costumes which are both correct in the least detail and beautiful to behold; but, of course, the fullest recognition goes justly to the unrivalled skill of Mr. Frank Lascelles in devising the scenes and in grouping and marshalling the details. I sent my secretary to see a rehearsal, and her report was that "she didn't know which she admired most—Mr. Lascelles' temper or his voice." It is indeed remarkable that the fifteen thousand performers, who are of all classes—from "the unemployed" up to Duchesses—can have been brought to such intelligent and charming co-operation. It should be understood that you will have to go four times to the Palace to see the whole Pageant round, as the scenes are so numerous, not to mention the call on the performers' time and strength, that only a quarter of the whole display can be given at each performance.—FILOMENA.



By Royal Warrant.

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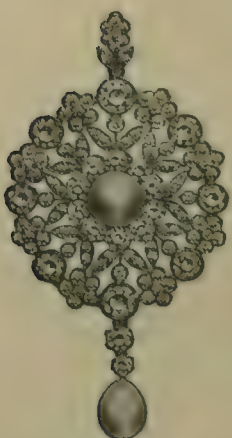
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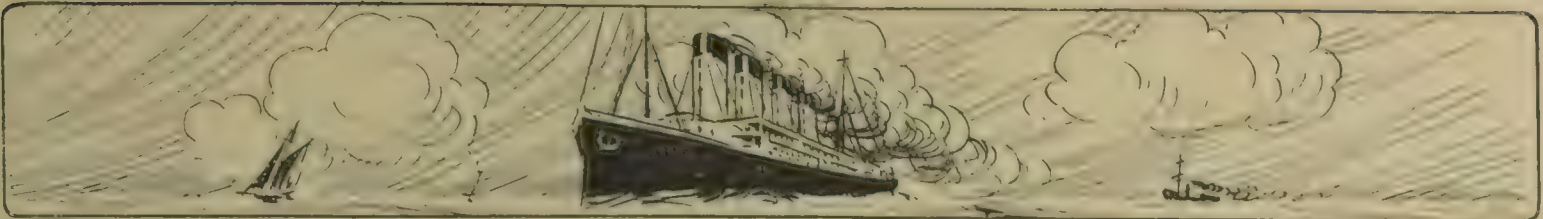
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ART NOTES.

IT is difficult in such an exhibition as the Century of Art, at the Grafton Galleries, to pick and choose your favourites: while you look at lovely Crome and Cotmans, Corot plucks at your attention, and just when Mr. Clifton's exquisite Condors persuade you that you could be content to resign all more serious loves for the daily company of such colour, Daumier's tremendous brush sweeps in upon your dream. Mr. Fairfax Murray's and Mr. S. C. Cockerell's Rossettis re-establish the supremacy of this master among the men of his group. The "Dante Meeting Beatrice in Purgatory," lent by the Keeper of the Fitzwilliam Museum, is without parallel in English painting; this and other early examples, done with little learning or practice, evince a completeness of power in colour and composition that became more and more obscured with every year of his subsequent work. Italy and poetry were in his blood, as, too, was painting. Later, he lost it; but in such pictures as those at the Grafton Galleries, he used his brushes with as much heart as he used the pen that wrote "The Blessed Damozel." Near the Rossettis hang interesting examples of Burne-Jones, Madox Brown, and Holman Hunt. The small version of "The Light of the World," is as ugly, in its own way, as a picture in another room—Manet's "Le Buvard d'Absinthe." Ugliness will be thought a mild charge to bring against things so ill-painted by a generation that can admire the hideous talent of the Beardsley drawings lent by Mr. John Lane. If it ever comes to be suspected that many of Manet's

paintings are not even very clever, all the histories of modern French art must be rewritten.

The three large decorative paintings by Millet in the octagonal room suffice to prove the difficulty of learning even the outlines of artistic history from the literature of the subject. Turn to any account of this painter, and you will find his own harsh view of his early work accepted

works as these, it has been made easy to believe that he was converted as suddenly as any of the cheerful Hyde Park preachers in autobiography. These three pictures, of the Transition period, show how divinely well Millet had fitted his bread-earning necessities to his own delightful, innocent, and worthy interests. "Le Printemps (Daphnis et Chloe)" makes a pretence of attending to a classical theme; but from the gourd and daffodils

upon the grass and the exquisite action of the girl feeding the fledglings, to the splendidly drawn limbs and feet of the youth, every detail is full of the charm of natural things. In "Summer" the baskets for the grain, the distant stacks of straw, and the resting harvesters are adapted with extraordinary mastery to the requirements of a decorative panel. These pictures are likely to be overlooked on the score of the uncharacteristic thinness of their pigment: they do not offer the exterior that is at once known for Millet's, but in all essentials they are his, and must some day be prized as the expressions of a precious and splendid personality.

Visitors from Overseas will be grateful to the energy that has for the time being converted a corner of the vast Imperial Institute into a picture gallery. In the long rooms consecrated to specimens of Colonial timber, Colonial minerals, and Colonial illuminations made in honour of royal visitors, the only things one had missed were the Colonials themselves; they have hitherto preferred to wander in places where they might chance upon the sight of a Londoner rather than upon the neglected products of the places whence they come. The exhibition of pictures by the late Mr. Henry Sandham is proving

(Continued overleaf.)



Photo. Underwood and Underwood.

A CABINET MEETING IN A BED-ROOM: THE FRENCH MINISTRY IN THE ROOM OF THE INJURED PREMIER, M. MONIS. M. Monis, who was injured by the aeroplane which killed M. Berteaux, the late Minister of War, not being sufficiently recovered to leave his bed, the French Cabinet has been holding meetings in the Premier's bed-room. From left to right the other figures are: MM. Perrier (Minister of Justice and Public Worship), Cruppi (Foreign Affairs), Steeg (Public Instruction), Goiran (War), Massé (Commerce), Dumont (Public Works), Pams (Agriculture), Malvy (Under-Secretary for Justice and Public Worship), and Dujardin-Beaumeiz (Under-Secretary for Fine Arts).

and amplified. The legend that he was selling his soul in Paris for the price of heartless pictures in the manner of Boucher and Watteau is well established, and, save for the evidence—never before produced in England—of such

ferred to wander in places where they might chance upon the sight of a Londoner rather than upon the neglected products of the places whence they come. The exhibition of pictures by the late Mr. Henry Sandham is proving

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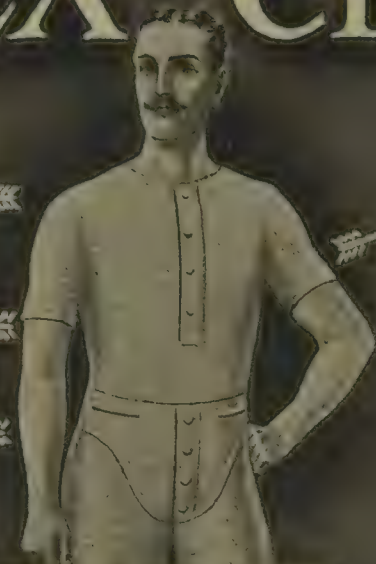
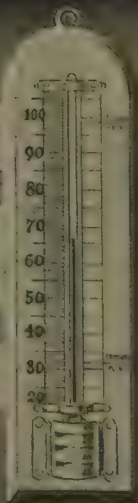


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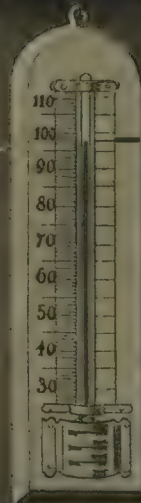
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The quarelets of Pearl."*

—Herrick.

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PRESENTED TO HIS MAJESTY BY THE GIRDERS' COMPANY: THE KING'S STOLE FOR THE CORONATION.

On Friday of last week a deputation from the Girdlers' Company, headed by the Master, Mr. Joynson-Hicks, M.P., was received by the King at Buckingham Palace, and presented to his Majesty, on behalf of the Girdlers' Company, a stole and girdle for the Coronation.

alone in the great spaces of the Dominion's landscape, or preparing his page for an illustrated paper, he brought a rare energy and enthusiasm to bear on what he had in hand. E. M.

In these days of much advertising, artistic posters, which are really a pleasure to look at, are a boon to the public, and to the railway companies particularly gratitude is due in this matter. The North-Eastern Railway, for example, has some very attractive posters in use at present—one representing the Yorkshire coast during the guillemot breeding season, another the beauties of Teesdale, and a third the advantages of an early holiday in May or June. On the latter subject the company has also issued a well-illustrated booklet called "Lovely May and Leafy June."

MUSIC.

THE musical season has not been associated down to the present with the measure of financial success that was expected. Although London is full of wealthy pleasure-seekers, they have been more attracted by out-of-door sport than by the concert-halls. Among the people whose social engagements are of the first importance, the lavish hospitality of the year has made so many demands upon the nights that music has suffered. In the concert-room this combined competition of the open air, the dinner party, and the official reception has been felt severely. Several great performers have had ample reason to be discontented, and the orchestral concerts have not been largely attended. Opera has been more fortunate, but there is a fairly general feeling that until after the Coronation the claims of music will not receive their due recognition.

At Covent Garden "Roméo et Juliette," Gounod's most fascinating opera, has been revived after five years' neglect. Melba and M. Franz have shared the title rôles, and in M. Gilly the management has discovered a fine Mercutio. Miss Betty Booker sang the page's song, "Que fais-tu, blanche tourterelle?" quite prettily. But the special interest lay, of course, with Melba and M. Franz. He is a singularly fine tenor, who does not always do justice to his own voice; and Melba sang the luscious music more and more effectively as the evening passed, and acted at times with real fervour. Certainly the revival is very welcome: there is much genuine emotion in Gounod's score, and there are some supremely dramatic moments, all felt as sincerely as was possible at the time and under the conditions prevailing when the opera was written.

Some trouble has been caused at Covent Garden by the illness of that delightful Russian soprano

[Continued overleaf.]



Photo. C.N.

THE PERSONAL PART OF THE MARYS' GIFT TO QUEEN MARY: THE INSIGNIA OF THE GARTER.

The Insignia of the Garter, which formed the personal portion of the gift from the Marys of the Empire to Queen Mary, were made by the Crown Jewellers, Messrs. Garrard, and consist of four pieces—namely (reading from left to right in the photograph), the Star, the Badge, the Garter, and the Shoulder Brooch. The Garter itself is worn by her Majesty on the left arm. It is set with brilliants. The Badge, ornamented with brilliants and diamonds, contains a finely carved sardonyx cameo of St. George and the Dragon. The Star of eight points is of diamonds, with the cross of St. George in rubies. The Shoulder Brooch consists of a double row of fine brilliants.



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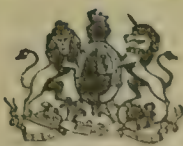
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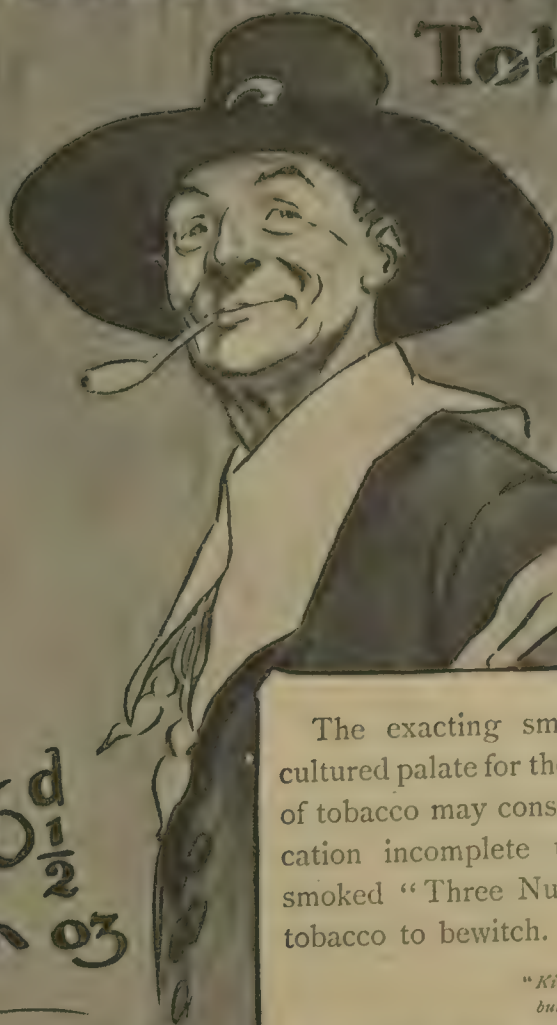
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No. 80

Continued.

Mme. Kousnietzoff, who has been ordered by her doctors to take a cure, and not to come to London. She was to create, as far as the Metropolis is concerned, the rôle of Thaïs, so the loss is a serious one. The management has engaged two singers to take the place of Mme. Kousnietzoff—one is Mme. Lipkowska, from the Paris Opera House; and the other Mme. Roggero, who has sung with success in Italy. For the moment no definite arrangements have been completed for the production of "Thaïs"; attention is centred upon the Russian ballet, which will appear for the first time next week. It is now completing a short engagement at the Châtelet, in Paris.

M. Moriz Rosenthal deserved a far larger audience than the one that gathered to the Queen's Hall last week to hear his only recital of the season. He was in extremely good form, and, having long passed the time when the technical side of his work presented any difficulties, he is able to-day to devote himself entirely to interpretation, to give us readings that are highly individual without being eccentric, renderings of familiar works like the Beethoven Sonata in E and the Schumann "Carnaval," that seem, under his hands, to develop fresh beauties undiscovered hitherto. In the light of his reading, we seem to understand more clearly the composer's intention and achievement. It was an afternoon in which a truly great interpreter offered the most varied fruits of his achievement, passing easily from one mood to another, and showing a marvellous catholicity of taste and temperament. Those who allowed the occasion to pass have reason to regret their carelessness, for Rosenthal will not be heard in town again for some time.

The concerts of the passing week have been many and of considerable interest. Mme. Melba has made her last concert appearance in London prior to her Australian tour. When we remember how seldom the gifted singer goes to the concert-platform, the occasion

loses a part of its interest; but if a concert can gain added support by any suggestion of special interest, an intelligent agent is not likely to overlook the fact. Mme. Clara Butt and her husband are appearing at the Albert Hall to-day (June 17) under rather similar conditions, if for "Australia" you will read "South Africa."

The London Symphony Orchestra has given two concerts this week, the last of the regular fortnightly series, at which Nikisch presided, and another under the direction of Sir Edward Elgar, who conducted a performance of his Second Symphony.

The latest development in musical entertainment is introduced by Mr. Maurice Farkoa, who has given a soirée musicale at the Grafton Galleries. The tickets, which cost a guinea apiece, include the price of the supper served in connection with the soirée. The new departure has infinite possibilities.

As usual, the Illustrated Guide of the London and South-Western Railway, which has just made its annual appearance, is a very attractive and interesting publication. It gives an account of the various places reached by the company's lines and steam-ship services, with a map of the system and its connections; and a specially useful item is a list of all the golf-courses that are accessible from Waterloo. The Guide draws attention to the well-known desire of the King and Queen to encourage everything British, and suggests that this idea should be taken to include British holiday resorts. Fifty thousand copies of the book are issued, and one can be had free on application to Mr. Henry Holmes, Superintendent of the Line, Waterloo Station.

*Photo. Central News.*

EMBROIDERED WITH SYMBOLS OF EMPIRE: QUEEN MARY'S CORONATION DRESS—THE FRONT AND BACK VIEW.

The Queen's Coronation dress, which has been made by the firm of Messrs. Reville and Rossiter, Hanover Square, is of white English satin in Princess style. Round the hem in front is a gold border of oak leaves and acorns. Above are gold lines representing waves, to denote the seas of the Empire, and in the centre floats a lotus, the Indian symbol of happiness and long life. Further up the front of the skirt is the Star of India in gold. The other embroideries include roses, thistles, and shamrocks.

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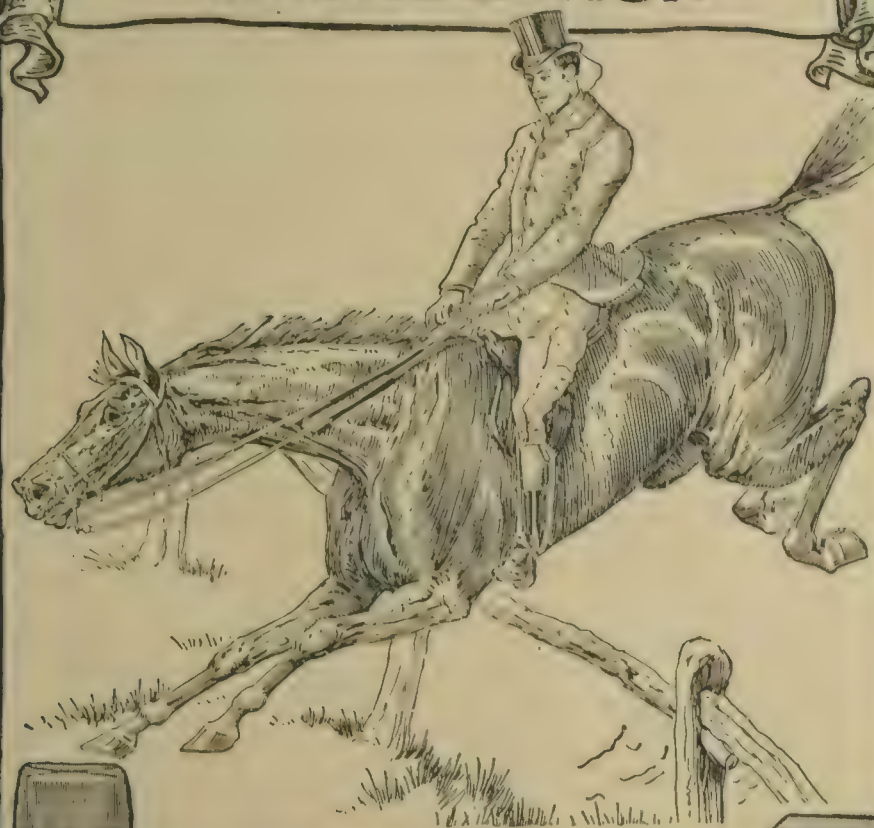
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THE CHRONICLE OF THE CAR.

THE exigencies of the Coronation and all that it entails preclude any comment in these notes on the Standard Race, which will be something of ancient history by the time these words see the light. But, however the competition may result, the fine entry received by the Club is an earnest of the fact that a certain section of the trade are not quite so hide-bound in their opposition to competitions as their Society would represent. It is to be hoped that this race will be a precursor of others, inasmuch as it is in the best interests of the movement that the public should be drawn to concern themselves with the sporting side of automobilism. Moreover, the rivalry provoked by such events is a good thing for the industry, which otherwise is too prone to rest on its oars, and, as long as patterns sell, to make no special effort at detail-improvement. However this race may result, it is certain that the entrants of every car will gain knowledge which must bring about further improvements, and those to the benefit of the public.

In undertaking the indication and sign-posting of a route or routes round London, the Royal Automobile Club are to be commended for their anxiety to meet a public want. The traffic of Central London to-day is so fearful a thing that, to escape it, a circumnavigating route, though it adds ten miles on to the total of the



AFTER ASCENDING THE GREAT ORME'S HEAD:
A HILL-CLIMBING DARRACQ.

This Darracq car recently went up the tramway track on the Great Orme's Head at Llandudno, a very steep climb, averaging about 1 in 6 all the way, and in places 1 in 3. The cars which ascended were three 25-30 h.p. models belonging to the local agent, Mr. Brown, and a 10 h.p. trial car, not one of which was specially "tuned up" for the climb.



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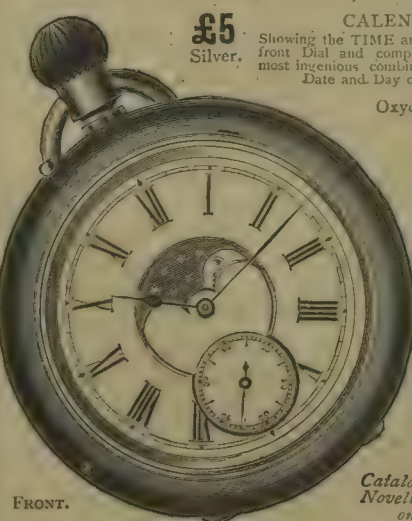
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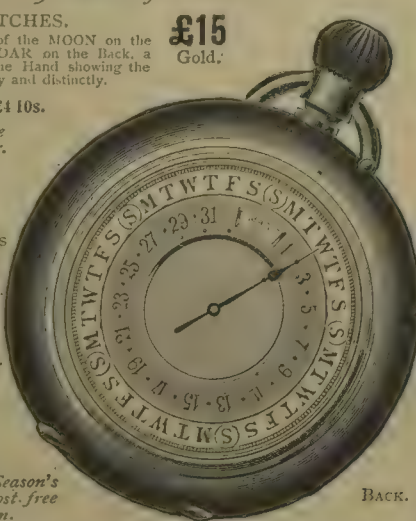
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allowance of any person so soon as the car was two hundred yards away from the starting-point, or at any post-office or house, but no guide-book or map might be used, nor might a guide be carried on the car. On reaching the villages named, each competitor had to call at the post-office, purchase a two-shilling postal order, and return to Brentwood, where the postal orders were handed to the judges as entrance-fees. The times of the arrivals of the cars were marked on the cards. The distances covered by each car were approximately thirty miles, presuming the shortest routes were taken. As the event was not a speed trial, but a test of topographical knowledge, any car completing the distance inside ninety minutes was disqualified.

Messrs. Thomas Cook and Son are announcing a special party to Paris, to leave London on Saturday, June 24, for the Grand Prix, which is to be run on the following day. The inclusive fare, providing first-class rail and steamer, good hotel accommodation, drive to the racecourse, etc., is three and a-half guineas.



THE MOTORIST'S PASSPORT ON CORONATION DAY: THE BADGE TO ADMIT CARS ALONG THE LINE OF ROUTE.

THE PLAYHOUSES.

"THE CRUCIBLE" AT THE COMEDY.

IT is their second play which is generally the test of dramatist-novices. Their first work may have succeeded by a happy fluke or inspiration; what they do on the strength of this at their next venture is likely to represent the norm of their talent. Judged by this

criterion, the lucky authors of "The Butterfly on the Wheel" have a vast deal to learn yet as to the way of constructing and expounding a story, arranging the entrées or exits of their characters, and writing dialogue that is free from rhetorical extravagance and capable of carrying conviction. The trial scene was the salvation of the piece which is doing so well at the Globe; in "The Crucible" Mr. Hemmerde and his colleague have no such opportunity as in that to apply technical knowledge to telling effect, but seem to have fallen back on stage reminiscences, legends as to the manners and morals of the Smart Set, and their own imagination. Once more, then, we are introduced to a plutocrat hero, and one who, in these days wherein rank pursues wealth, talks of the difficulties he has had in making his way into Society. Once more the plebeian millionaire is thrown into the way of a girl of good birth, and this young lady, though her thoughts, to all appearance, seem centred on dress and on getting out of debt, suddenly startles you by the declaration that she longs to become "a mother of men." This confession, so curiously unabashed as put into the mouth of an unmarried woman of refinement, is supposed to come about in this way. Rendered suspicious by the number and costliness of her frocks, Melstrode, the sorry hero, comes to the conclusion that she must be being maintained by the man to whom she is in debt, and so, by way of relieving her from her troubles, proposes to make her, not his wife, but his mistress. As a means of achieving this design he hopes to turn to account the embarrassments of her young brother—a lad who calmly applies to the millionaire for an immediate loan of £20,000, and expects to get it without his name being given. The feather-brained girl is faced with something of Isabella's dilemma in "Measure for Measure," but virtuously she refuses to sell her honour, and in a speech full of high-falutin' talk about her maternal ambitions convinces her lover, though scarcely her audience. Players such as Mr. Beveridge, Mr. Homewood, and Mrs. Russ Whytal tried to put some character into their parts. Miss Mary Rorke gave a fine picture of a dowager of the old school. Miss Evelyn D'Alroy, despite affectations of manner, handled the heroine's

(Continued overleaf.)



Photos. Topical.

CROWNED FOR CORONATION DAY: A MOTOR-CAR WITH THE BADGE ADMITTING IT TO THE LINE OF ROUTE.

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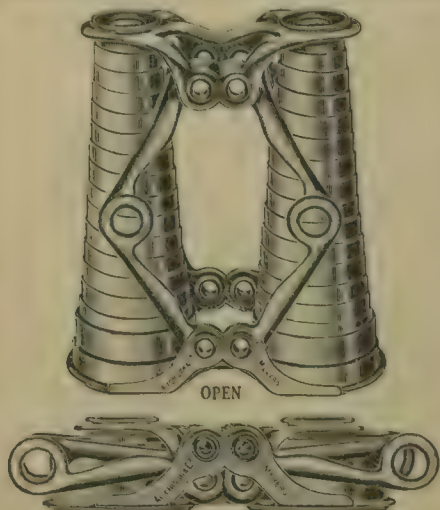
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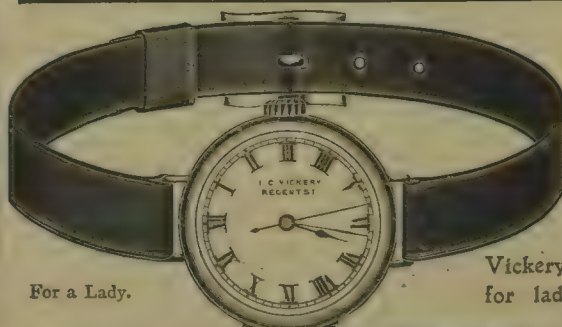
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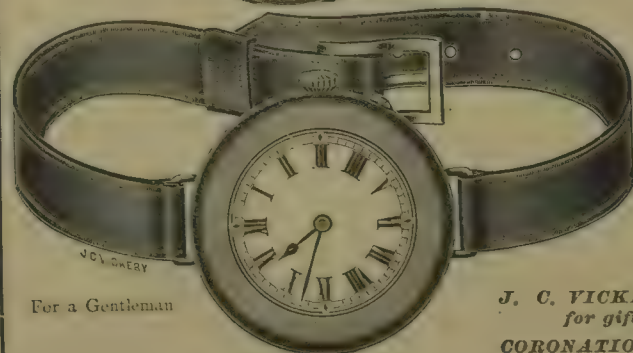
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Continued. speeches with some attempt at naturalness. Mr. Ainley suggested strength in the rôle of a man who is really not strong at all. But the best acting could not conceal the deficiencies of this very amateurish play.

"THE MARRIAGE OF KITTY," AT THE DUKE OF YORK'S. That mercurial comédienne, Miss Marie Tempest, is home again, bringing with her an art that still remains as fresh and sparkling as ever and is full of humour and spontaneity. The play in which she appears, Mr. Cosmo Gordon-Lennox's adaptation of "La Passerelle," known this side of the Channel as "The Marriage of Kitty," may be nothing very wonderful, but its study of a wife who faces adversity with pluck and a rival with smiling diplomacy gives the actress just enough material from which to build up a performance instinct with the spirit of comedy. Miss Tempest's heroine finds a capital foil in Miss Marie Polini's explosive widow; and Mr. Graham Browne plays the "silly ass" part of the amorous Baronet with much humour and fervour. Till a new play comes along, the present bill at the Duke of York's is acceptable enough, since it gives scope alike to the tearful and the laughing moods of its "star" artist.

SCOTTISH COMEDIANS AT THE PLAYHOUSE.

If Ireland has annexed the Court Theatre for the time being, Scotland has also obtained a footing during this Coronation season on the West-End stage, though that amounts just now to no more than a small, and preliminary share in Mr. Cyril Maude's Playhouse programme. Its representatives are

Mr. Graham Moffat's company of Scottish comedians, and notwithstanding that these players appear merely in a short one-act piece of Mr. Moffat's invention, they show such a keen sense of character, and bring out so well all the qualities of their nation covered by the terms "canny" and "pawky," that one would like to see them obtain larger opportunities. Still, tiny as

very homely and quaint about the middle-aged love-story of Janet Struthers and the widower, whose courtship this kindly body suspects because he has been "sair on wives," having buried two, and always hitherto married for money. Surely enough, there are material reasons for John Snodgrass's ardour, for in Janet's clock one day he came across a stocking containing no less a sum than four hundred pounds. Having taken out the treasure, he has never been able to put it back, and there is already a hue and cry before he has done so, and then he learns that it is her niece's dowry and that all the notes are well known at the bank. He gets a well-deserved fright, but the young bride is amiable, and promises to preserve silence about his conduct so long as he makes her aunt a good husband. And there we part with Janet and her associates. The story is dated seventy years ago, so that the costumes, even though the scene is Glasgow, can afford to be picturesque, and all the members of the company, including Mr. and Mrs. Moffat, Miss Kate Moffat, and Mr. Watson Hume, seem to know the idiosyncrasies of the persons they represent inside out, and get a welcome touch of tartness into their acting. "Till the Bells Ring" makes a good contrast to the more sentimental comedy of "Cousin Kate."

Amongst the passengers who sailed on Friday last by the Orient Line S.S. *Orviato* were some 750 third-class passengers for Australia. The bulk of these were of the settler class, and nearly 250 were bound for Western Australia.

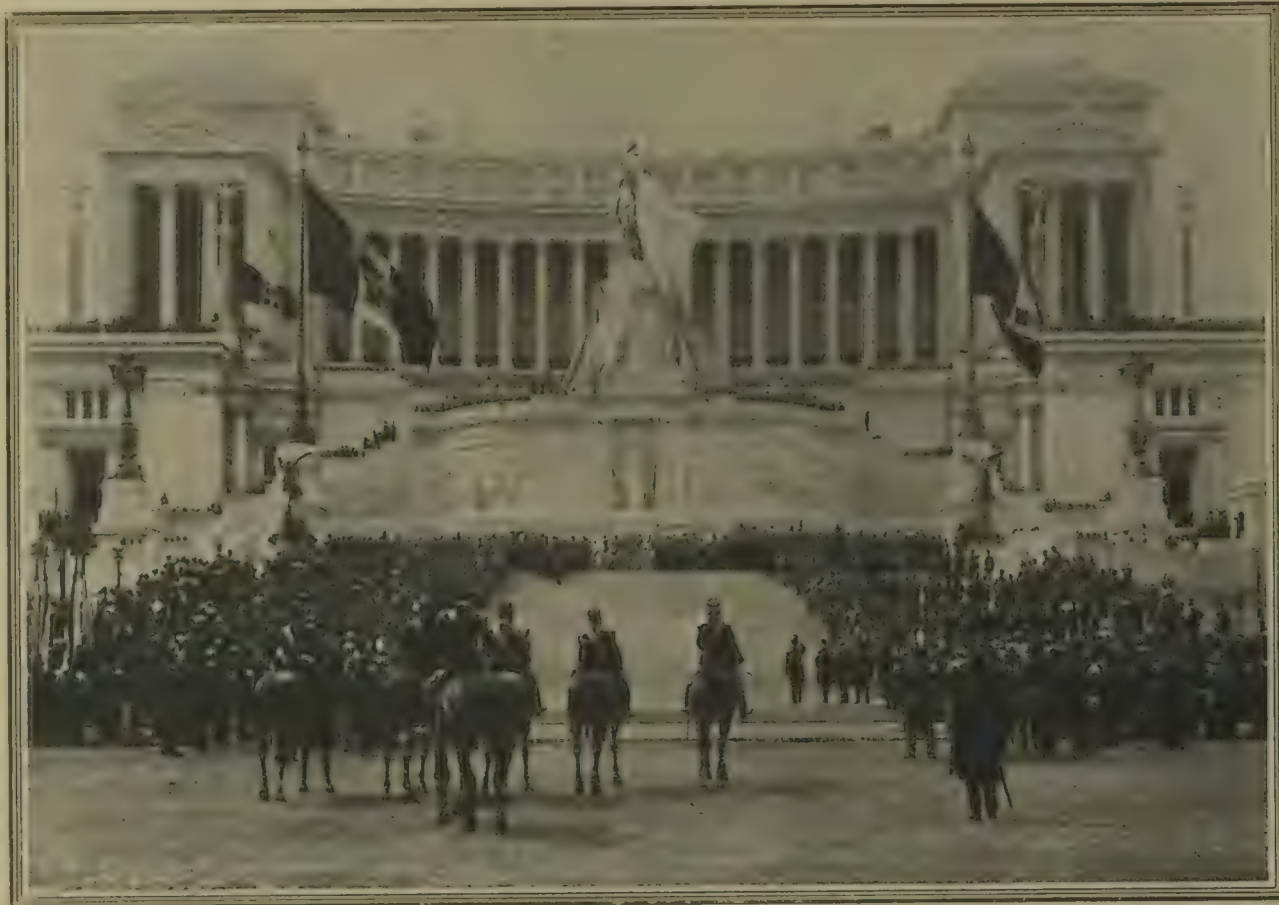


Photo. Transpus.

THE MOST COLOSSAL MONUMENT IN THE WORLD: THE INAUGURATION OF THE VICTOR EMMANUEL MEMORIAL AT ROME.

The great monument to Victor Emmanuel, inaugurated at Rome the other day, is the most colossal structure of its kind in the world, being altogether over 500 feet long and 250 feet high. It was designed by the Italian architect the late Giuseppe Sacconi. The equestrian statue of Victor Emmanuel, in gilded bronze, is itself so large that it can be seen a mile away. The base on which it stands is called the Altar of the Fatherland. The cost of the whole memorial, including the white marble colonnade and the various groups of statuary, amounts to thirty-five million francs, or about £1,400,000.

is the play, it has a real Scottish tang about it, which gives it an air of refreshing novelty. There is something

gers for Australia. The bulk of these were of the settler class, and nearly 250 were bound for Western Australia.

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MAKE IT YOURSELF at table with the

CAFFETA COFFEE MAKER

which makes delicious fragrant coffee without any skill or trouble. Place water and coffee together, light the lamp, and
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is one of the outstanding features of the Exhibition, and the most convenient meeting-place in the grounds. Situated in the main avenue. All visitors should make a point of seeing the wonderful machinery at work, showing various processes in the manufacture of Cherry Blossom Boot Polish. Big Ben shines brilliantly by night.

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Napkins to match, 2½ by 2½ ins. 11/6 dozen.
Plain Linen Sheets, size 2 by 3 yds. 14/4 pair, 2½ by 3 yds. 16/10 pair.
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The cup is surmounted by a very fine model of man and horse jumping, whilst the projecting band is divided into four panels, one containing a view of the Coronation of King George V., one a view of Richmond, one a horse-jumping scene, and the other a suitable inscription. The arms of Richmond are placed on the front. The cup, which stands upon an ebonised pedestal, was designed and manufactured by the Goldsmiths and Silversmiths Company, Limited, of 112, Regent Street, London, W.

WILLS & BEQUESTS

THE will and codicil of SIR THOMAS ANDROS DE LA RUE, BT., of 52, Cadogan Square, Chelsea, who died on April 10, are proved by Sir Evelyn A. de la Rue, Ivor A. de la Rue, and Stuart A. de la Rue, sons, and William Palmer Fuller, the value of the real and personal estate being £822,041. He gives £40,000 each, and all shares and debentures and money on deposit in Thomas de la Rue and Co., to his three sons; £1000 to the Royal Hospital for Diseases of the Chest; £250 each to the St. George's Hospital and the London Fever Hospital; £1000 each to W. P. Fuller, Miss Fanny Preston, Mrs. Worth, and Mrs. Oswald Chapman; £500 to P. W. Potter; legacies to servants; and the following annuities to persons in the employ of his firm—namely, £500 to W. Wans, £450 to F. L. Cownley, £200 to A. J. Hayes, and £150 each to H. L. Birtles, F. Watkinson, Wm. Teed, and F. Minter. The residue of the property he leaves to his children.

The will (dated Oct. 4, 1905) of MR. ROBERT ALEXANDER, of Brant House, Wimbledon, who died on April 25, is proved by the Royal Exchange Assurance Company, the value of the estate amounting to £506,624. He gives £2500, an annuity of £5000, all furniture and personal effects, and the use of Brant House, to his wife; £1000 each to

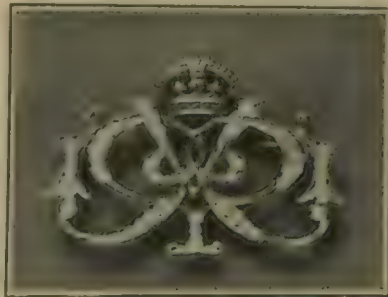


Photo. W. S. Campbell.

LOYALTY IN JEWELLERY: A CHARMING CORONATION BROOCH.

This charming brooch, by Messrs. J. W. Benson, Limited, of 62 and 64, Ludgate Hill, and 25, Old Bond Street, London, combines the royal cipher with the Coronation year, in the inscription, "George V. Rex., 1911." It is made in fifteen-carat gold, set with fine white pearls, the price, in velvet case complete, being two guineas. Messrs. Benson will send a specimen brooch for inspection. This firm are also introducing some charming pendants set with jewelled initials, which are also of registered design.

third to her brother Lieutenant-General Sir George Bryan Milman, and one third to her nephew Lieutenant Octavius R. E. Milman.

The will of MR. CHARLES DENNIS HILL, of Southend, Newcastle, who died on March 21, is proved by three of the sons, the value of the property being £84,242. He gives £7500 in trust for each of his daughters Helen L. Lockyer, Enid Mary, and Lola; small legacies to servants; and the residue to his five sons Maurice Cridland, Charles Gerald, Dennis, Eric Garnet, and Frederick William.

The will of MR. ALEXANDER MACKENZIE MACKAY, of Berkeley House, Hay Hill, Berkeley Square, and 50, Lime Street, City, who died on April 5, is proved by Mrs. Catherine

Mrs. Elliott and Mrs. Davidson; small legacies to servants; and the residue, in trust, for his children, Alice Bayman, Ernest Wright, and Frederick.

The will (dated May 22, 1906) of SIR WILLIAM ARBUTHNOT BLAIN, of Nottingham Park, Nottingham, who died on Feb. 11, has been proved by Tom Potter, and Annie Margaret Potter, the daughter, the value of the property being £13,391. The testator gives property at Rugeley and Ilkeston to his son, William Arbuthnot Blain, and the residue of the estate to his said daughter.

The will (dated Dec. 4, 1906) of MR. ALFRED LAFONE, of Hanworth Park, Feltham, Middlesex, at one time M.P. for Bermondsey, who died on April 26, has been proved by two of his sons, the value of the estate being £196,150. He gives £100 each to the executors; legacies to servants; and the residue to his children and the issue of any that may have predeceased him.

The will of MISS JEMIMA ANNA MARIA MILMAN, of 9, Berkeley Square, W., daughter of the late General Francis Milman, who died on April 26, is now proved, and the value of the estate

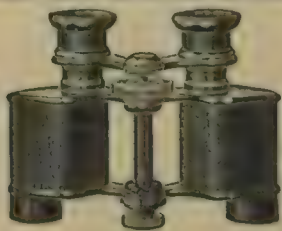


BIG BEN AT THE CRYSTAL PALACE: THE CHERRY BLOSSOM BOOT POLISH EXHIBITION BUILDING.

One of the most conspicuous objects in the grounds of the Crystal Palace during the Festival of Empire is the exhibition building of the Chiswick Polish Company, proprietors of Cherry Blossom Boot Polish, with its reproduction of the Big Ben clock tower at Westminster. Inside the "House," in place of Lords and Commons contentiously debating, are employees of the company, with machinery, demonstrating the various processes of their manufactures.

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Invaluable for DIARRHOEA, NEURALGIA, RHEUMATISM, GOUT.
The Best Remedy known for COUGHS, COLDS, ASTHMA, BRONCHITIS.
Of all Chemists, 1/2 1/4, 2/5, 4/6.



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Every time you brush your teeth with Calox Tooth Powder you cleanse and purify your mouth and teeth and gums with OXYGEN.

How very delightful the experience is you cannot know until you try CALOX.

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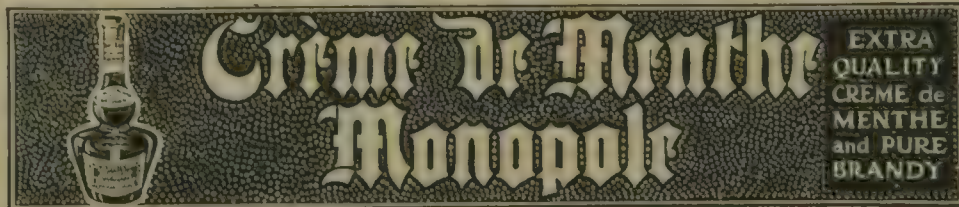
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It is guaranteed free from any deleterious compounds, and as it penetrates to the roots it will replace the loss of the natural oil in the Hair, the want of which causes Baldness. Prepared in a Golden Colour for Fair Hair. Sold in 36, 72, and 106 bottles by Stores, Chemists, and Rowland's 67, Hatton Garden, London.

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Continued. Munro and David Mackenzie Mackay, the value of the property amounting to £269,471. He gives £1000 to the Provost and Councillors of Tain, for a bursary for the commercial education of a boy under fifteen years of age; £500 each to his nieces Catherine and Janet Vass; £4000 to his sister Catherine Munro; £1000 to his sister Mrs. Vass, and to each of his brothers David, George, and Hector; £100 each to the executors; and the residue to his brother and sister, David Mackay and Mrs. Munro.

The will of **LIEUTENANT-COLONEL WILLIAM HUGH PARKIN**, of Ravenscragg, Barton, Westmorland, who died

on Jan. 9, is now proved, the value of the property being £77,032. The testator gives £200 to the executor, Mr. Thomas H. Little, and the residue to his mother for life; and then, as to £10,000 each, in trust, for Charles Parkin Whitehead and Frances Whitehead; and the ultimate residue to William Hugh Whitehead, he taking the surname of Parkin.

The will and codicils of **MR. JESSE HAWORTH ROBERTS**, of Fremont, West Derby, Lancashire, who died on April 13, are now proved, and the value of the property sworn at £123,901. The testator gives £1000 and the use of Fremont and the contents, to his wife; £1000, and £2000 for his advancement in some profession, to his son; £500 to Reginald George Layton; and an annuity of £50 to his sister-in-law Mary Anne Cook. One half of the residue he gives to his son; and the other, in trust, for Mrs. Roberts for life, and then for the children of his brothers William, Dennis Haworth, and Arthur Wellesley.

The will of **MR. THOMAS SMITH GLEADHOWE**, of Stanley Place, Chester, lately one of H.M. Inspectors of Schools, who died on Feb. 9, is proved by Henry Taylor and Charles Greenhouse, the value of the estate being £51,461.

He gives certain of his books to the Chester and North Wales Archaeological Society; an annuity of £500 to his sister Frances Gertrude Newcomen Seager; the household



Photo. Sport and General.

RUSSIAN SOLDIERS AT THE INTERNATIONAL HORSE SHOW FOR THE FIRST TIME: MEN OF THE GARVARDIA HUSSARS.

This is the first year that Russia, Germany, and the United States have been represented at the International Horse Show. There are ten Russian officers competing, twelve from America, and sixteen from Germany.



Photo. Sport and General.

THE HORSE SHOW AS A MEDIUM OF INTERNATIONAL FRIENDSHIP: RUSSIAN SOLDIERS AND COACHMEN AT OLYMPIA.

Lord Lonsdale, the President of the International Horse Show, which opened at Olympia on Monday, sets much store on the opportunities it affords for fraternising between men of various nationalities.

effects to his brother Harry Turner Gleadhowe; and the residue to the children of his said sister and of his deceased brother George Edward Yorke Gleadhowe.

The following important wills have been proved—

Miss Eleanor Carpenter, 201, Camden Road, N.W.	£48,558
Miss Marianne Wilkin, St. Regulus, Bournemouth	£44,632
Mr. Daniel Mascall Grimsdale, Halton, Hurstpierpoint	£40,202
Mr. George Thornton, Madge Croft, Mirfield, York	£32,025

How to See the Coronation.

This question is likely to be a perplexing one to many. A comparative few will, from stands or windows, and other points of view along the line of route, obtain an excellent view of the procession. But to all observers, especially those less favourably placed, we would offer the word of advice—get a field-glass. A field-glass annihilates distance—with a glass such as the Goerz Trieder Binocular the distance of the procession from the observer can be apparently reduced to one-eighth or even one-twelfth. Moreover these glasses are free from the defects of the ordinary binocular, in which the definition is so poor that it is only the centre which is clear and distinct, and the field of view is so small that practically little more than one or two persons in the procession can be observed. The procession would be seen as if one were looking at it through a pipe.



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French Palace Site, Strand, W.C.	St. Mary's Church, Aldermary, E.C.
Albion House, High Street, Borough, S.E.	St. Thomas's Church, Westminster Bge. Rd.
Passmore Edwards' Library, Borough Rd.	Christ Church, Westminster Bridge Road.
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92 and 94, High Street, Borough, S.E.	83 and 84, Borough Road, S.E.
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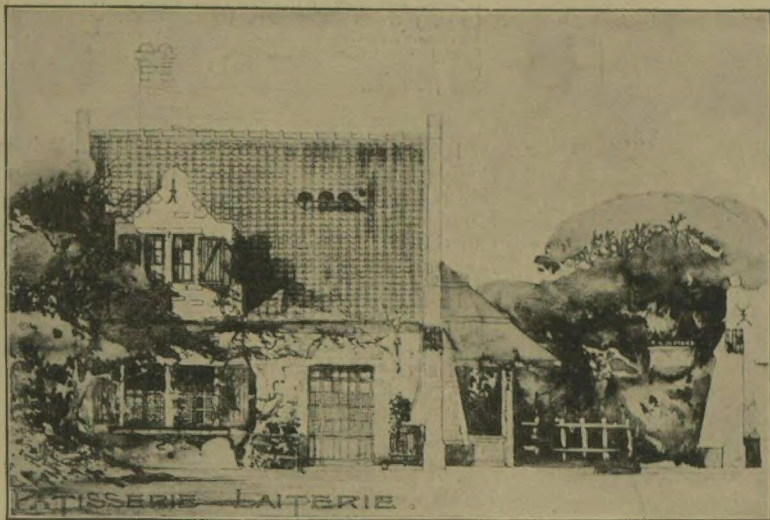
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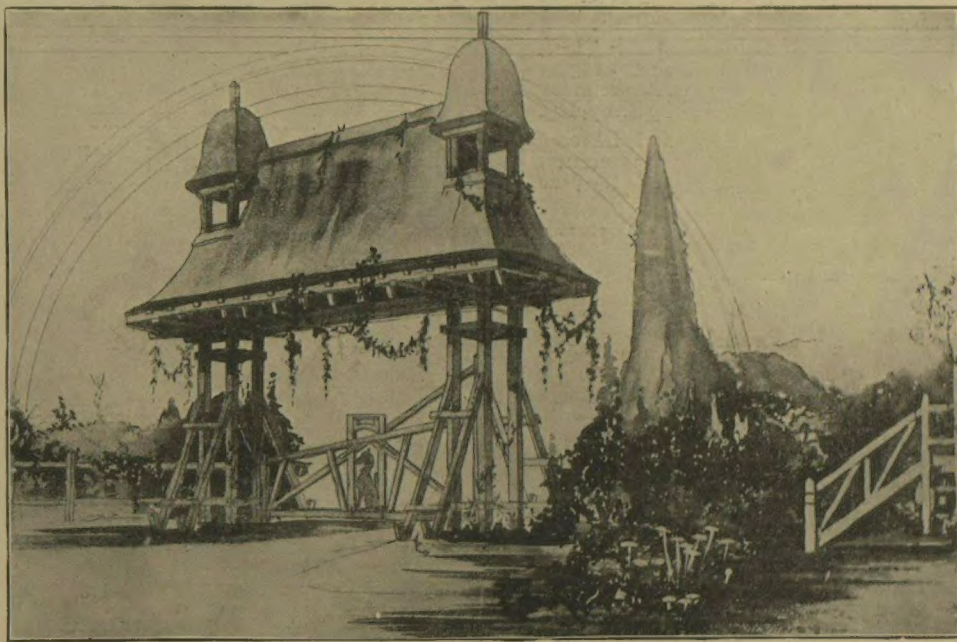


THE DAIRY: THE FLEMISH VILLAGE.



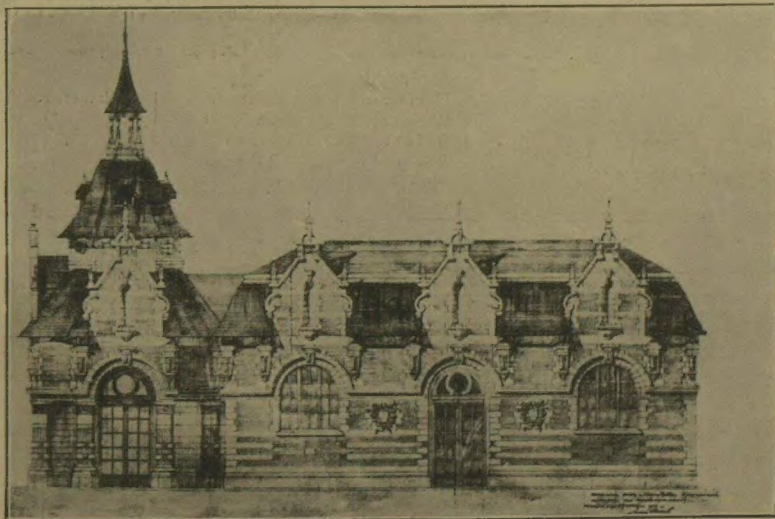
L'ESTAMINET: THE FLEMISH VILLAGE.

IN the heart of French Flanders, the town of Roubaix has organised an International Exhibition. The Exhibition includes Lille and Tourcoing. A century ago Roubaix was merely a straggling village of 6,000 inhabitants where modest weavers worked with rudimentary tools. In less than four generations the population has increased to 200,000 inhabitants. A special interest is attached to the Exhibition owing to this extraordinary development, which in one century has transformed a small town into a centre of the first importance among the textile industries. The Exhibition represents the products of Flanders, Artois, Cambray, Beauvais, Soissonnais and Picardy. It is, therefore, not merely an exhibition of textile industries, but it includes metallurgy, coal mines, distilleries, starch works, steam machines, the manufacture of sugar, chemical productions, naval constructions, automobiles, sections of electricity, alimentation, etc. The artistic side of the Exhibition has not been neglected. Just to mention one of the most delightful features, everything concerning agriculture has been very harmoniously arranged in a cleverly constructed Flemish village. This village is, indeed, an attraction, and contains everything relating to the farm, dairy, saddlery, stable, cattle-shed, sheepfold and farriery. Among some other curiosities is a delightful Cingalese village. It is hardly necessary to add that this International Exhibition has been conceived and executed with perfect taste. It is on a large scale, since it covers an area of 350,000 square mètres; the Palaces



THE ENTRANCE TO THE FLEMISH VILLAGE.

of the Exhibition alone occupy more than 60,000 square mètres, which is almost a record. The Roubaix Exhibition has been open since April, and its phenomenal success is largely owing to the clever and active influence of M. Motte, the Mayor of Roubaix, and M. Eugène Mathon, President of the Tribunal of Commerce, and President of the Committee of Initiative, aided by a Committee full of zeal and devotion to the national cause. In order to increase its brilliancy and to demonstrate the interest which he takes in it, the President of the Republic, accompanied by the President of the Council, has announced his intention of visiting the Exhibition in July. Numerous congresses will be held at Roubaix during the summer, including the Esperanto Congress, June 4th; Line Fishers' Congress and Musical Societies, June 5th; Hunting and Shooting Congress, June 9th, 10th and 11th; Motor-cycling Congress, June 18th; Federation and Decorative Arts' Congress, June 23rd, 24th and 25th; Commercial Congress, July 10th, 11th and 12th; Textile Union Congress, July 11th; Industrial Property Congress, July 17th, 18th, 19th, and 20th; Commercial Union Congress, July 27th; Geographical Societies' Congress, July 29th; Technical Instruction Congress, September 5th, 6th, 7th, and 8th; Social Economics Congress, last week of September; Velocipedic Union Congress, from October 10th to October 15th; Congress of the Society for the Protection of Doves, towards the end of October.



THE PALAIS DES SPORTS.



THE FARM: THE FLEMISH VILLAGE.

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

CHESS BY CORRESPONDENCE.

Game in the Chess Amateur Tourney, between Messrs. E. J. POLGLASE (Bristol) and D. MACKAY (London).

(Queen's Pawn Game.)

WHITE (Mr. P.)	BLACK (Mr. M.)	WHITE (Mr. P.)	BLACK (Mr. M.)
1. P to Q 4th	P to Q 4th	27. Q to K 3rd	B to R sq
2. P to Q B 4th	P to K 3rd	28. P to B 3rd	P to B 4th
3. Kt to Q B 3rd	Kt to K B 3rd	29. P takes P	R to B 4th
4. B to Kt 5th	Q Kt to Q 2nd	30. Q to B 2nd	P takes P
5. P to K 3rd	B to K 2nd	31. R to K 3rd	Kt to R 4th
6. Kt to B 3rd	Castles	32. Kt (Kt 3) tks P	R to K 4th
7. P to B 5th		33. Q R to K sq	R to K B sq

The value of this is doubtful, unless White wanted to place the game on unconventional lines.

7. B to Q 3rd	R to K sq
8. Q to B 2nd	P to B 3rd
9. Castles	Kt to B sq
10. H to K B 4th	K Kt to Q 2nd
11. P to Q Kt 4th	P to B 3rd
12. Kt to K 2nd	P to Q Kt 3rd
13. P takes K P	P to K 4th
14. Kt takes K P	P takes B P
15. P takes P	Kt takes B P
16. P takes P	P takes P
17. K R to Q sq	

The position is peculiar. Black's Pawns are weak, but his pieces are well posted, with much freedom of action. White, on the other hand, has a strong King's wing; but his forces are, if anything, somewhat cramped.

17. Q takes Kt	Kt takes B
18. B takes B	B to Q 3rd
20. P to K 4th	Q takes B

This, we think, is a mistake. White's chance of winning lies in the strength of his right wing, which should be kept in hand to await developments. Probably he overlooked Black's reply, which practically secures a draw.

20. Kt to Q 2nd	Q to K 2nd
21. Q to B 4th (ch)	P takes P
22. Q takes B P	K to R sq
23. Q to B 3rd	B to Kt 2nd
24. Kt to K Kt 3rd	Kt to K 3rd
25. R to K sq	Kt to Kt 2nd
	Q R to B sq

A keenly fought ending follows, which we give in full as an example of very correct play. Black skillfully overcomes his inferiority of material, and successfully staves off defeat. The game is creditably played on both sides.

40. P to Kt 3rd	R to Q R 5th
41. R to B 2nd	K to Kt 2nd
42. K to B sq	K to Kt 3rd
43. K to K sq	K to Kt 4th
44. K to Q sq	K to Kt 5th
45. K to B sq	P to R 4th
46. K to Kt 2nd	R to Kt 5th (ch)
47. K to R 3rd	R to Q 5th
48. R to B 7th	R to R 6th
49. R to B 4th (ch)	K to Kt 7th
50. R to R 4th (ch)	R to Q 6th (ch)
51. P to Kt 4th	P takes P
52. K to Kt 2nd	K takes P
53. R takes P (ch)	P to R 5th
54. R to Kt 5th	R to Q 7th (ch)
55. R to Q R 5th	K to Kt 6th
56. K to R 3rd	K to B 6th
57. R takes P	R to Q 5th (ch)
58. K to Kt 4th	K to Q 6th
59. R to R 8th	R to B 5th (ch)
60. K to B 5th	K to B 6th
61. P to K 4th	R to Kt 5th (ch)
62. K to Kt 5th	K to B 6th
63. P to K 5th	R to Kt 5th (ch)
64. K to R 6th	K to Kt 6th

Drawn Game.

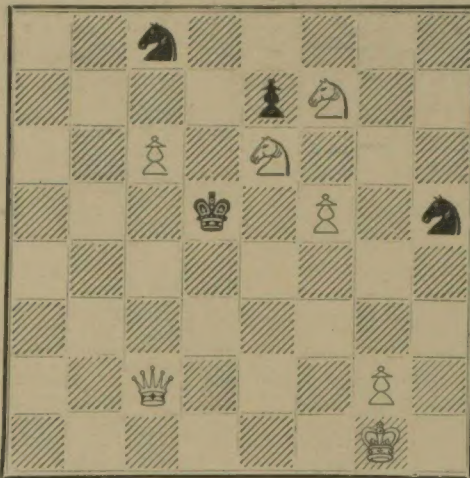
SOLUTION OF PROBLEM No. 3498.—By C. C. W. HANN.

WHITE	BLACK
1. B to Kt 6th	P to B 3rd
2. B to B 5th	P takes R
3. R to Q 7th, mate.	

If Black play 1. P takes B, 2. K to B 4th, etc.

PROBLEM No. 3501.—By C. C. W. HANN.

BLACK.



WHITE.

White to play, and mate in three moves.

J. E. DALY (Bassett, Burma).—Both your solutions are correct. Lasker remains champion, because the competition at San Sebastian did not challenge his position. There must be a direct contest for the championship before he could lose it. The *British Chess Magazine*, and the *Chess Amateur*, monthly publications, would probably serve your purpose.

ARTHUR PERRY (Dublin).—We fear you must have another "try" at No. 3494. The *Chess Amateur*, Stroud, Gloucestershire, has been publishing some articles, "How to Solve a Chess Problem." These articles may have been published in a collected form. You might apply, S. G. McDermott (Toronto).—Submit your problem on a diagram.

R. H. COUPER (Malbone, U.S.A.).—Glad to hear from you again. Solution, as usual, quite right.

CORRECT SOLUTION OF PROBLEM No. 3486 received from C. A. O. (Auckland, New Zealand); of No. 3490 from J. E. Daly (Bassett); of No. 3491 from P. F. Staunton (Kolar Goldfields, Southern India); of No. 3492 from J. E. Daly, P. K. Gray (Calcutta), and P. F. Staunton; of No. 3493 from C. A. M. (Penang) and N. H. Greenway (San Francisco); of No. 3495 from S. G. McDermott (Toronto) and J. Murray (Quebec); of No. 3496 from J. B. Camara (Madeira) and R. H. Couper (Malbone, U.S.A.); of No. 3497 from J. B. Camara, T. Roberts (Hackney), and John Isaacson (Liverpool); of No. 3498 from A. W. Hamilton Gell (Carlton Club), Captain Challice (Great Yarmouth), H. S. Brandredth (Paris), A. G. Beadell (Winchelsea), T. Wetherall (Manchester), Ph. Lehzen (Hanover), and T. K. Douglas (Scone).

CORRECT SOLUTIONS OF PROBLEM No. 3499 received from R. Worters (Canterbury), Rev. J. Christie (Redditch), T. Wetherall, W. T. (Canterbury), J. Green (Boulogne), J. Cohn (Berlin), F. W. Cooper (Derby), Hereward, R. C. Widdicombe (Saltash), Captain Challice, G. Shillingfleet Johnson (Seaford), L. Schlu (Vienna), Ph. Lehzen, Major Buckley (Woodhall Spa), Sorrento, J. D. Tucker (Ilkley), P. L. Moore (Margate), and J. Churcher (Southampton).

It is interesting to learn from the New Palace Steamers Company that they had a very successful Whitsuntide traffic, having carried on the Saturday, Sunday, and Monday, on their popular steamer *Royal Sovereign*, over four thousand five hundred holiday-makers to Southend, Margate, and Ramsgate.

In Millionaires' Avenue, at the International Horse Show, at Olympia, will be found a range of old-world stabling, designed and erected by Messrs. Mawers, Ltd., 221, etc., Fulham Road, for Mr. J. H. Dunn. So true are they to style, with old oak beams and leaded windows, that the onlooker might almost imagine himself back in the Elizabethan era.

For the first time in the annals of travel, the South-Eastern and Chatham Railway announce, it has been possible to arrange for a through service from London to Switzerland, avoiding all-night travelling. This new day service from London to Bale, via Dover, Calais, and Laon, began on the 15th, and will run until Sept. 30 inclusive. It leaves Charing Cross daily at nine a.m. and reaches Bale the same night at 11.40 p.m. (Greenwich time). The train from Calais to Bale is composed of first and second-class lavatory corridor-carriages of the latest type, and a restaurant-car.

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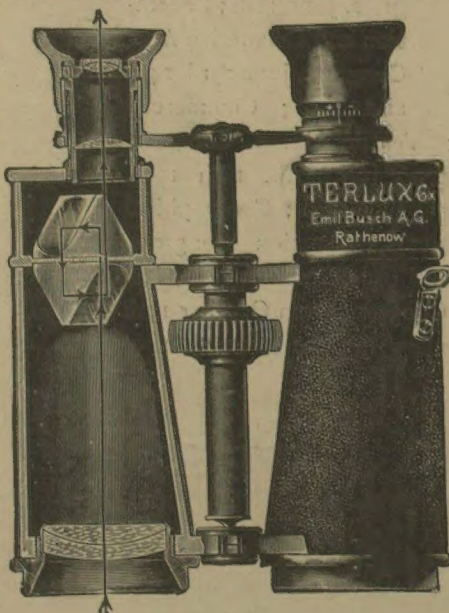
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